

Tuesday

Dear Mrs. Halpert - 1 Apr 1943)

Just heard from  
Santa Barbara that the marble  
had arrived in perfect condition  
so you can stop the insurance.

Did you ever get the Demuth?

Sincerely

Wright Ludington

ROBERT CARLEN  
323 So. 16<sup>th</sup> St.,  
PHILA., PA.

Dear Edith:

4-1-43

I am sorry to have been so slow in answering your letter but I was up to my ears in work trying to get together all the material for my local Negro show, and what a helluva a job it was to get their co-operation as you well realize from your past experience. This show also will account for the fact I sent you no new Pippin's as I held out for including them in my new show. Now that the show was finally organized - it opened to-day - I really am pleased at the



th. show and I am hoping he  
will make a generous gesture  
of patronage, which I feel is  
quite likely.

I have a very good chance  
of getting a swell publicity  
story on Phippen and his work!  
As you have all the data  
I sent you some time ago on  
Phippen belonging to me I  
am coming over to New York  
this coming Monday April 4  
to pick it up. I would also be  
grateful if you would arrange to  
let me have a copy of print  
of all Phippen's paintings you had

results of my efforts. It is a  
very fine show and I have  
in it several very promising  
young talents I feel confident  
will go places.

No doubt Sonia told you  
about the new Phippen  
th. "Blowino Players" This  
picture represents the artist  
at his top, and if it were  
for this show I would have  
turned it over to you immediately.  
As I know if you were to show  
it around it should be placed  
immediately. Barnes called  
me and said he was coming  
Friday to see the show. He was  
greatly pleased at the idea of

photographed for your files.  
Naturally I will pay for  
these photo prints.

The Hounton Galleries  
as well as the Carlen  
Galleries will be given credit  
as Pappin's dealers.

If I can pick up the photo  
prints on Monday when I pick up  
the other material on Pappin  
I will gratefully appreciate your  
co-operation.

I am going to bring over the  
Pascin drawings on Monday too  
less the pair I sold.

Burners has been pretty  
good up till now and that



thing bothering me now  
is the draft status of  
married men with  
children. Next season  
remains a question mark  
for me.

My family is well at  
the moment and I hope  
they remain so for a long  
while as sickness is such  
a drain <sup>on</sup> mentally,  
physically & financially  
too.

I hope you are keeping in  
good health ~~too~~, and that  
you are having a good sale



difficult in securing  
them.

Dear

Did the Brooklyn  
Museum do any thing with  
the Kent & Lyca  
pleasure to seeing you,  
Bulter & Santos?

of for any reason  
you are not going & be  
in your gallery  
making a night beat  
of tonight will you please  
arrange to leave the  
Pippin material & photo  
party with someone of the  
gallery or I will have no

Very Sincerely yours  
Bob Carlen

# THE MUSEUM OF MODERN ART

## NEW YORK

DOROTHY C. MILLER, ASSOCIATE CURATOR  
OF PAINTING AND SCULPTURE

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

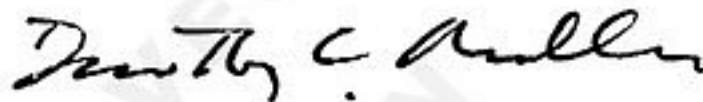
April 1, 1943

Dear Mrs. Halpert:

On behalf of the Museum I wish to thank you for your  
generous loan to our exhibition American Realists and Magic  
Realists.

May I trouble you to sign and return the enclosed  
receipt.

Sincerely yours,



Director of the Exhibition

Mrs. Edith Halpert, Director  
The Downtown Gallery  
43 East 51 Street  
New York, New York

DCM:mc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

April 1, 1943

Mrs. J. Watson Webb  
740 Park Avenue  
New York, N. Y.

Dear Mrs. Webb:

Thank you for your letter and for returning the photograph. Perhaps some time you will consider the Indian as a gift to your nephew who collects Indians -- or do you think it advisable for me to communicate with Mrs. Frelinghuysen before offering it elsewhere.

I am pleased that you liked the Rooster woodcarving. It is without a doubt the finest carving I have seen in many years and next to the famous Eagle we sold to the Museum of Modern Art, I consider this Rooster the finest sculpture in the American Folk Art tradition. It is also fortunate that the original patine has not been touched.

Since you liked it so much, and since you are planning to present your collection to a Museum, I would consider making a museum discount of 10%, reducing the price to \$270. I should be glad to send it up to your apartment so that you may have an opportunity to study it at your leisure.

As soon as Mrs. Bostwick sends me a photograph of the Child's portrait, we can make some arrangement for an exchange so that she may be happier with her collection. It was a great pleasure to see you both.

Sincerely yours

#160.

EGHla



April 2, 1943

Mr. Bartlett H. Hayes, Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Mr. Hayes:

It will be quite satisfactory to have the Bennett water colors remain the additional week. They should serve as a cure-all.

The prices listed in our consignment are the actual selling prices and I hope that you will succeed in affecting the two sales. There is nothing that gives me greater pleasure than to have museum Directors have luck for us in this manner, and I do hope that these will be placed. How about buying one for your museum?

Sincerely yours

EGH1a

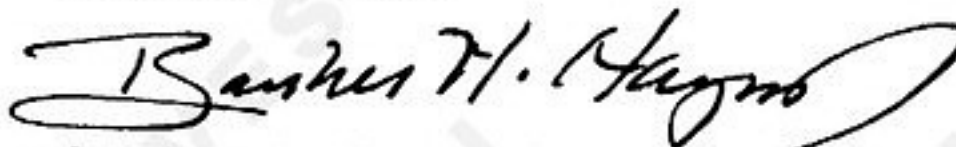
ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

April 2, 1943

Dear Mrs. Halpert:

I find that April fourteenth is Pan-American Day and although national days of this sort are apt to be a pain in the neck, it is just as well to do something about observing it. Since the Rainey Bennett watercolors are already here, I should like to keep them a few days longer if that is satisfactory to you.

Sincerely yours,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith G. Halpert  
The Downtown Gallery  
43 East Fifty-first Street  
New York, New York

BHH:EO

P. S. I have had two inquiries about the Rainey Bennett watercolors, and I am not sure whether the prices listed are the retail prices or the insurance values.

THE FINE ARTS DEPARTMENT  
INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

April 5, 1943

Edith Gregor Halpert, Director  
The Downtown Gallery  
43 East 51 Street  
New York City

Dear Mrs. Halpert:

Thank you for your letter about Louis Betts  
and for your kind offer to present our University Art Collection with a painting by Samuel Halpert.

I feel sure that the Committee for the Acceptance of Gifts would be happy to approve such an offer. Mr. Laurent tells me that his landscapes and the Paris views were particularly good. If one of these would be available for a gift, I wish you would let me know.

In replying, please give me a few details of the picture so that I may present them to the above-named committee for formal approval.

Sincerely yours,



Henry R. Hope  
Chairman

HRH:mc



AMERICAN

JES

PAINTINGS AND PRINTS

C. K. JOHNSON  
EARLY AMERICAN PORTRAITS  
HURLEY, New York

April 5. 43.

The Denton Gallery  
43 East 51 St. N.Y.

Dear Madam:

A dealer upstate has George  
and Martha Washington similar to  
the one you disposed of, he asks \$250  
for the pair, however he may take  
less. you may get a call for the pair.

Very truly yours  
C. K. Johnson.

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# THE MUSEUM OF MODERN ART

## NEW YORK

ELODIE COURTER  
DIRECTOR OF CIRCULATING EXHIBITIONS

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

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April 5, 1943

Dear Mrs. Halpert:

The circulating exhibition of Americans 1942, to which you so kindly lent your three Siporin paintings, has completed a most successful tour of the United States and Canada. It may interest you to know that this show has been presented in the following places since it started on tour a year ago:

Institute of Modern Art, Boston, Mass.  
Portland Art Museum, Portland, Oregon  
Seattle Art Museum, Seattle, Washington  
San Francisco Museum of Art, San Francisco, Cal.  
Denver Art Museum, Denver, Colorado  
The Art Gallery of Toronto, Canada  
City Art Museum of St. Louis, Missouri  
Society of the Four Arts, Palm Beach, Florida

The selection of paintings and sculpture in this exhibition has met with great approval wherever shown.

Your paintings have been returned to you from the Museum of Modern Art, and should have arrived by now. Would you be good enough to sign the enclosed receipt and return it to the Museum at your convenience?

I wish to thank you, both for myself and on behalf of the other museums, for your generosity in permitting us to have your paintings for this length of time, and thereby adding to the quality of the exhibition.

Very sincerely yours,

*Elodie Courter*

Mrs. Edith G. Halpert  
The Downtown Gallery  
43 East 51st St.  
New York City

ec:dd



THE UNIVERSITY OF NEBRASKA  
DEPARTMENT OF ART  
MORRILL HALL LINCOLN, NEBRASKA

April 5, 1943

Mrs. Edith Lalpert  
Lowtown Gallery  
43 East 51st Street  
New York, N.Y.

Dear Mrs. Lalpert:

I was very glad to receive your letter and bills enclosed along with additional material on Kuniyoshi. I shall enclose a clipping from our Lincoln Sunray paper announcing our purchases, although there are a few errors and omissions in it, it is substantially correct. We sent some of our material to the three art magazines and to Mr. Howard Levree of the NEW YORK TIMES. It would be nice if you could put in a word for us in the Art Digest and Art News urging them to give us good space in making an announcement of our purchases. I really think that the scope of our selections should be big news in the art field and as you state in your letter, the democratic spirit as well as the continuance of actual support of American Art in wartime is worth shouting about.

The invoices are being mailed out today from our Finance Office and as soon as you return them with your signature, a check will be mailed in payment for the Kuniyoshi oil. Mr. Laugh is taking the gouache out to his home early this week to see how it fits in with their scheme of color and decoration. I am quite sure that the purchase will come through. If Mr. Laugh decides not to retain the Kuniyoshi, we have another bidder who is very eager to get it.

I have one special favor to ask and hope that you can help me in securing it. I should like very much to have a good photograph of Kuniyoshi and wonder if he has ever taken a self-portrait, since I know he does such marvelous work in photography. I am anxious to have this to add to my personal collection for two reasons, because I am a photographic fan myself and because of my remembrance of Kuniyoshi when I was a student at the League in the early 1920's.

My heartiest thanks again for your splendid cooperation. Up to this year I know the amount of sales made to us has not been considerable, but you have always given us the very best you could for our sows and I assure you that this spirit is highly appreciated by all of us in Lincoln.

Sincerely,

*Dwight Kirsch*

Dwight Kirsch, Director  
University Art Galleries

Lh/gn

Encl:

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MUSEUM OF FINE ARTS  
BOSTON, MASSACHUSETTS

DEPARTMENT OF PAINTINGS

April 7, 1943

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
43 East 51st Street  
New York City

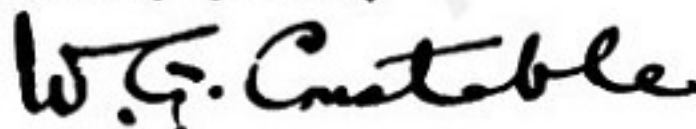
Dear Mrs. Halpert:

I am delighted to say that Mr. Edgell is at last back at the Museum and so I was able to get together the small committee that deals with contemporary paintings. As a result we have decided to buy the smaller of the two Breinins, The Night. I find we have not got a formal bill for the picture, so I wondered if I might trouble you to send me one for the two hundred dollars, and I will pass it to the Treasurer at once.

As you know, the picture is being acquired for our Provisional Gallery, and I take it you and Mr. Breinin will be ready to cooperate along the lines on which that is organized.

The other picture I am having packed up and sent back to you at once. With many thanks for your tolerance of the inevitable delay in dealing with the pictures,

Sincerely yours,



W. G. Constable  
Curator of Paintings

WGC:n

April 6, 43

Mrs. Edith Halpert  
Downtown Gallery  
13 east 51 street  
New York N. Y.

Dear Mrs. Halpert  
Recently I mentioned in connection with the Valentine Gallery. I had been showing there for quite a number of years and while it was flattering to exhibit with French moderns and to be mentioned frequently in the same breath, I felt I had good reason for my action, my objection to primitive business methods, entirely out of keeping with modern progressive ideas. This brings me to the reason for my letter. I understand that a certain collector is interested in my painting and has expressed a wish to own several examples of it. I've thought a good deal about this important prospect. Since you are somewhat familiar with my work and background perhaps you would care to handle that for me. It is a refusal to sell my paintings in "lots" at "wholesale" prices to my former dealer that has brought about our permanent separation.  
Kindly let me know.

Sincerely,

Myron Lechay

New York N. Y.

300 West 11 Street

HHA/srs/10919

April 10, 1943

AG 201 Harari, Hananiah  
(April 8, 1943)OC-S

Assignment of Enlisted Man.

Commanding General,  
Second Service Command,  
Governors Island, New York.

Issue the necessary orders to effect the transfer and assignment of Hananiah Harari, 32885230, reporting April 15, Reception Center, Fort Dix, New Jersey, to Engineer Section, Headquarters First Air Force, Mitchel Field, New York, provided he possesses the necessary potential qualifications.

By order of the Secretary of War:

/s/H. H. ALLEN  
/t/Adjutant General.

SPKKG 201-Harari, Hananiah 1st Ind (S/4-30-43)  
JLS/ek  
HQ SECOND SERVICE COMMAND, ASF, 50 Broadway, NYC., April 12, 1943.

To: Commanding Officer, Reception Center, Fort Dix, N.J.

1. For compliance with basic communication.
2. Report of action taken is desired by indorsement hereon.

For the Commanding General:

F. J. HATCH  
Lt Col, AGD  
Chief, Mil Pers Br  
Personnel Division



PORTLAND ART MUSEUM  
WEST PARK AND MADISON PORTLAND, OREGON

ROBERT TYLER DAVIS, Director

April 10th, 1943.

The Downtown Gallery  
43 East 51st Street,  
New York, N. Y.

Dear Sirs;-

I have your statement dated April 1st  
covering our purchase of November 24th, 1942.

On checking our records we find this  
invoice was paid December 10th with our check No.  
6695, cancelled check having been returned.

Very truly yours,

*Mary H. Quinn*  
Bookkeeper.

H.

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*copy in Army file*

HEADQUARTERS  
AIR FORCES, EASTERN DEFENSE COMMAND  
and  
FIRST AIR FORCE  
Office of the Engineer  
Mitchel Field, N. Y.

*Copy sent to E Haupt*

U-111/HEF

April 12, 1943

Mr. George Biddle, Chairman,  
War Department Art Advisory Commission,  
Room 602,  
120 Wall Street,  
New York, N. Y.

Dear Mr. Biddle:

C  
O  
P  
Y

Through Colonel R. H. Burrage, Troop Division, Office of the Chief of Engineers, and my telephonic discussion with you in connection with the case of PFC Jack Levine, I am familiar with the objectives of your Art Advisory Commission in seeking the selection of outstanding nationally known artists within the Armed Forces for painting historical records of current war activities. Realizing that your Commission has available adequate data on which to base excellent selections, I am extremely reluctant to add to the numerous recommendations which you undoubtedly have available for consideration. One local applicant, Technical Sergeant Harold Bowler, 909th Engineer Air Force Headquarters Company, Mitchel Field, N.Y., appears to possess such unusual qualifications and record of service as to warrant special comments for the consideration of your Commission. This soldier had a large part in the management and arrangements for the Camouflage Exhibit held by his organization at Macy's during February. He is presently in charge of the Design Section of his organization, and his organization commander (Captain Troze) has repeatedly reported the outstanding qualifications and excellent service of this soldier. It was the Company commander's recommendation that the soldier be commissioned as an officer without attendance at the Officers Candidate School. Technical Sergeant Bowler already has the advanced rank given by the Chief of Engineers to candidates selected by your Commission. It has been my observation that the soldier is commendably more interested in rendering service to the government than in seeking his own personal promotion. We procured this soldier's assignment initially without his application, and on the basis of a recommendation from Captain John Sackas, in charge of Soldier Art, Special Services, War Department, Washington, D.C. He has gained his present rank and excellent military reputation by continuous demonstration of his artist qualifications and unusual enthusiasm toward giving the government the full benefit of his professional qualifications. His sole request coming to my attention has been for assignment on painting historical war records. I am in no position to judge comparatively, but am fully convinced that he is entirely competent to handle that type of work, and that in addition he possesses military qualifications very probably excelling those of other candidates. Technical Sergeant Bowler was born May 11, 1903, and being over 38 years of age is now eligible under recent regulation for discharge from the Army if he so desires, and submits application therefor prior to May 1, 1943; this soldier is extremely enthusiastic about the prospects for outstanding government service on this type of assignment and would remain in the Army in the event that his application with your Commission is approved.



The information above outlined is presented with the thought that the factors mentioned would not otherwise be available for the consideration of your Commission, and on the basis that this soldier has earned consideration of these special comments. For convenience, a summary of the educational, practical art, and military experience, as prepared by the soldier, is attached hereto.

Very sincerely,

H. E. FISHER,  
Colonel, Corps of Engineers,  
Engineer.

CC: 1-Col.R.H.Burrage  
1-Mr.Alfred H. Barr  
1-Miss Edith G. Halpert ←

1 Incl-  
Summary.

C  
O  
P  
Y



- a. Educational Experience:** Graduate of Syracuse University, 1927, College of Fine Arts, Degree, Bachelor of Fine Arts in Painting. Winner of the Augusta Hazzard Scholarship of \$1,000, which was spent in year of study in Paris.
- b. Practical Art Experiences:** Two years' commercial art experience, with American Lithograph Company, New York City. Conducted classes in art during the last eight years. Also supplied decorative paintings to prominent decorators in New York City.
- (1) Well-known works: Portraits of Cordell Hull, Secretary of State (Official State Portrait); John Nance Garner, former Vice-President; George E. Dern, former Secretary of War; Michael Fokine; General Edwin Glenn, and others. Landscapes: "Cottageville" and "Rue Broca". Mural: "St. Stephen", St. Stephen's Church, Phoenix, N. Y.
- (2) Exhibited in the following galleries: Albany Institute of Art, Syracuse Museum of Art, DeMotte Gallery, Milch Gallery, and Kennedy & Co., all of New York City. Latest exhibition in "Artists for Victory Show", Metropolitan Museum, New York City.
- c. Military Experiences:** After completing courses in camouflage at the Beaux Art Institute, New York City and Pratt Institute, New York City, on Sept. 16, 1942, he enlisted into the 909th Engr. Air Force Hq. Co., Mitchel Field, N.Y. He is now Technical Sergeant in charge of the Design Section.
- d. References:** Mrs. Audrey MacMahon, WPA Art Director, New York City.  
Mr. James Soby Director, Armed Forces Division, Museum of Modern Art, New York City.  
Mr. Albert Duveen, New York City.  
Mr. Harold E. Butler, Dean, Syracuse University.  
Mr. Lloyd Rollins, New York City.  
Mr. Cordell Hull, Secretary of State, Washington, D.C.

April 12, 1943

Mr. W. G. Constable  
Curator of Painting  
Boston Museum of Fine Arts  
Boston, Massachusetts

Dear Mr. Constable:

Thank you for your letter. I too am pleased that Breinin will be so well represented in your water color collection. "The Night" is certainly one of his peak examples.

The bill you asked for is enclosed. I am incorporating the clause regarding exchange.

Sincerely yours

EGHla

April 12, 1943

Captain Arthur E. Tooze  
939 Camouflage Bt  
Army Air Base  
Richmond, Virginia

Dear Captain Tooze:

I hope you are happy in your new home. From what I hear, the boys at Mitchell Field feel very sad about your departure. I gave a farewell party for Corporal Siporin on Saturday and saw several of his barrack companions.

A few days ago I received a desperate telephone call from Mrs. Boris Kroll, who advised me that Pvt. Kroll had been sent to Squadron B, 36 Training Group, Crew 23, Jefferson Barracks, Missouri, although he had been scheduled for Richmond, Virginia originally. I believe you met the young man when he asked for information regarding enlistment during the Macy exhibition. At the time, he was delighted with his Richmond assignment knowing that you would be in command. Pvt. Kroll, who is a textile designer, has had very special training particularly applicable to camouflage work. Of course, not knowing the Army regulations, it is entirely possible that the Missouri assignment is a temporary one for training and that he will be sent on to Richmond. However, knowing more about the art business than about Army regulations, I thought I would enquire. If I am imposing on your good nature, please do not hesitate to say so.

In closing may I extend my gratitude for the delightful and constructive afternoon we spent as a guest at Mitchell Field. It was a memorable occasion for all of us.

Sincerely yours

EGHla



Eufaula, Alabama

April 13, 1943

Miss Edith Gregor Halpert  
The Downtown Gallery  
43 East Fifty-first Street  
New York City.

Dear Miss Halpert:

Before leaving New York, I wanted very much to talk with you in regard to the very fine exhibition of American Negro Art which was held at the Downtown Gallery early in 1942.

Shortly after that interesting event, I came South to complete a book on Negro life here in the Black Belt of Alabama. I am writing you now, and hope that you will not think I am intruding on your time, for a bit of advice. Do you think that I could obtain from one of the artists who were represented at that time, a glossy print or two, which I could use in my forthcoming book which refers prominently to that exhibition.

Full recognition would be made, of course, of this courtesy. The Dietz Press of Richmond, are my publishers.

I would be so glad to have a photograph of "Black Belt", courtesy of the Harmon Foundation and "Sharecropper", shown by courtesy of the Federal Art Project, Pennsylvania, and one of the Migration series.

I shall be so grateful for any assistance you can kindly give me. The title of my book will be, I think, "A Portrait of a Race."

Sincerely yours,



Anne Kendrick Walker

April 14, 1943

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Lt. Wright Ludington  
Engineer Board  
Ft. Belvoir, Virginia

Dear Lt. Ludington:

As soon as you advise me whether the Zorach sculpture is to be sent to your residence or to the museum at Santa Barbara, we shall have it packed by Hayes who is an expert, and will have it shipped.

Both Zorach and I are very happy that this acquisition was made by you. It is the most important work by Zorach and naturally he wanted to have it well housed.

It was a great pleasure to see you and I shall be happy to open the gallery any Sunday if you will give me sufficient notice. This does not necessarily mean that you have to make a purchase. From time to time you may be interested in seeing what the artists are doing.

I shall advise you about the Sheeler as soon as Mrs. Force recovers from her recent loss. I shall also hold the drawing "Open Door" at the special price of \$500 for a few weeks awaiting your decision.

Sincerely yours

EGHla

WAR DEPARTMENT  
UNITED STATES ENGINEER OFFICE  
NEW YORK DISTRICT  
ROOM 601, 129 WALL STREET  
NEW YORK, N. Y.

REFER TO FILE No.

April 14, 1943.

Mrs. Edith Halpert,  
The Downtown Gallery,  
43 East 51st Street,  
New York, N. Y.

Dear Mrs. Halpert:

As I think I wrote you some time ago, Edmund Levander's name and examples of his work which you sent here were brought before our Committee. He was not one of the very limited number of artists at that time selected.

By our directive, we are limited to a very small number, and we have to learn over hundreds to see, whenever possible, enlisted men.

Any artist who are interested in enlisting men to our Committee should notify us at the above address, and send reproductions or photographs of their work when so requested by our Committee.

Sincerely yours,

*George Biddle*

George Biddle, Chairman,  
War Department Art Advisory Committee.

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IN REPLY  
REFER TO:

HEADQUARTERS  
AIR FORCES, EASTERN DEFENSE COMMAND  
and  
FIRST AIR FORCE  
OFFICE OF THE ENGINEER  
MITCHEL FIELD, N. Y.

U-116/HEF

April 15, 1943.

201 - Harari, Hananiah

Miss Edith G. Halpert, Director,  
The Downtown Gallery,  
43 East 51st Street,  
New York, N. Y.


Dear Miss Halpert:

With further reference to your letter of March 24, 1943 wherein you recommended Mr. Hananiah Harari for assignment with one of our Engineer organizations of the First Air Force, I am very much pleased to transmit herewith a copy of the War Department Directive assigning this soldier to this office (Engineer Section, Headquarters First Air Force, Mitchel Field, N.Y.) effective upon his reporting to active duty at Fort Dix, April 15, 1943.

We are very appreciative of your part in initiating the above noted arrangements, and desire again to convey our gratitude and thanks for your very valuable cooperation. We have some important work in prospect for this soldier which is awaiting his arrival.

With best wishes and high regard, I am

Very sincerely,

  
H. E. FISHER,  
Colonel, Corps of Engineers,  
Engineer.

1 Incl -  
WD Directive.

EDITH GREGOR HALPERT

43 EAST 51 STREET

NEW YORK, N. Y.

April 15, 1943

N.Y. City Sales Tax Division  
359 Broadway  
New York, N. Y.

Gentlemen:

Will you be good enough to send me a Sales Tax number for any purchase and sales transactions. I am operating as an individual art dealer at the above address, buying and selling American folk art paintings and sculpture.

Thank you for your courtesy.

Sincerely yours,

*Edith Gregor Halpert*

THE FLINT INSTITUTE OF ARTS

215 WEST FIRST STREET

FLINT MICHIGAN

April 16, 1943

Dear Mrs. Halpert,

It was good of you to write me and I am sorry to have delayed so long in acknowledging it. I put it off, waiting for the photographs (They haven't arrived yet, by the way) and then all of a sudden the time slipped by and the show appeared. It's practically up now and everybody is crazy about it. I hope there will be some sales. In case some one wants to give one or more to the Institute, or a member of the staff here wants



to buy one, do you give a discount?  
No bites, or even nibbles yet, but  
perhaps bye and bye!

I forgot to say that everything  
arrived in good shape with the  
exception of The Clown whose hoop  
was fractured at the hand. A little  
glue fixed that up with hardly  
a sign of the repair.

I came a-cropper on a swell  
plan of mine for the CIO for next  
year. Practically nothing was left  
after some of the Trustees got there  
with it! Alack a day! Maybe there's  
some other way of doing the same  
thing.

I'll be in New York some time in  
July and I look forward to dropping  
in on you if you're open at that time.  
In the meantime, all kindest regards  
and many many thanks for your help.  
Very sincerely yours,  
Richard B. Freeman

*copy and x*

April 17, 1943

Colonel H. E. Fisher, Engineer  
Corp of Engineers  
First Air Force  
Mitchel Field, New York

Dear Colonel Fisher:

Thank you for keeping me informed on the Harari assignment. I am very much pleased that this brilliant young artist will be at Mitchel Field and I am quite certain that he will do his utmost to carry out his orders and to contribute his best work in it is set up.

Several days ago I learned that Private First Class Lewandowski has a special assignment for which he is so admirably suited. He is most grateful to you and very enthusiastic about his new work.

I hope that you and Mrs. Fisher will come to the party arranged byasting House at the gallery on April 26th. Duke Ellington and Pete Johnson will contribute to the fun by performing during the afternoon, supplemented by an extremely fine collection of paintings, artists, museum directors etc.

I have just learned that you are an admirer of Charles Sheeler. Under separate cover I am sending you a portfolio printed by FORTUNE Magazine for us in conjunction with the special issue on POWER. Mr. Sheeler is too old to join the war effort directly, but I am sure that he will be glad to make some contribution that may be suggested to him. He will be at the party on Monday.

My very best regards.

Sincerely yours

EGH1a

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THE BUFFALO FINE ARTS ACADEMY

# ALBRIGHT ART GALLERY

*Buffalo, New York*

April 17, 1943

Mrs. Edith G. Walpert, Director  
The Downtown Gallery  
40 East 51st Street  
New York City

Dear Mrs. Walpert:

I am enclosing the Gallery's check  
for \$800 in full payment, as per your invoice,  
for the Stuart Davis, "New York Waterfront,"  
and the Julian Levi portrait of "Margaret Boni  
Playing the Recorder."

With best wishes,

Very sincerely yours,

*Andrew C. Ritchie*

Andrew C. Ritchie  
Director

ACR:RB  
Enc.



STATE OF ILLINOIS  
DWIGHT H. GREEN, GOVERNOR

SOUTHERN ILLINOIS NORMAL UNIVERSITY

ROSCOE PULLIAM, PRESIDENT  
CARBONDALE, ILLINOIS

April 17, 1943

Mrs. Edith Halpert  
The Downtown Galleries  
43 East 51st St.,  
New York, New York

Dear Mrs. Halpert:


Mr. Breinin has arrived and is going to work out beautifully in his new role. We all like him tremendously and of course I have admired his painting for some time or I should not have brought him here. I know that you are anxious that he be successful for it is to your interests as well as his and those of the College. I am therefore asking you to do something for us if you feel that you can.

I don't believe that Mr. Breinin should know the exact wording of Carnegie's letter to me concerning him and therefore feel that perhaps it is best if we keep this to ourselves. They will not renew their grant which they had agreed on with Mr. Bohrod until they know more about Breinin and see how he works out because, they say, "after all Mr. Bohrod is nationally known and we know very little about Mr. Breinin". I feel that Mr. Bohrod may not be back at the end of six months and if Mr. Breinin continues as well as he has started out I am most anxious that Carnegie will continue the grant on Mr. Breinin. You and I know that he is nationally known and my feeling is that he will be even better known than some of the rather spectacular but perhaps less deserving American Contemporaries.

My request is this: Would you take some of his reproductions, publicity and so forth up to Carnegie and acquaint them with his work? You see Mr. Bohrod called on them when he was in New York and made such a favorable impression that they think he can't be surpassed. I think that is healthy for the people in the Community and the students at the College to have a different point of view and such an excellent imaginative one as Breinin has to offer them. I don't want any decision from Carnegie. I just want to acquaint them with Breinin's work and reputation. I didn't blame them for their wish to re-consider on the basis of how he worked out but I do want to prepare the way for all eventualities.

This is a rather muddled letter but it is Sunday and I am doing my own typing so please pardon the errors and charge it up to haste. I also did not want this to go in the Departmental files for various reasons. Please let me hear from you concerning this. By the way, I believe that Miss Florence Anderson is the one with whom I have dealt at Carnegie Corporation.

Sincerely yours,

  
Burnett H. Shryock  
Head of the Art Dept.

*Copy sent*

*Eng.*

939TH CAMOUFLAGE BATTALION (AVN.)  
ARMY AIR BASE, RICHMOND, VA  
OFFICE OF COMMANDING OFFICER

April 17, 1943

The Downtown Gallery  
Edith G. Halpert, Director  
43 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert,

Very glad to receive your letter of April 12, but not so glad to hear that Private Kroll is at Jefferson Barracks. However, we have written to him asking for his serial number and as soon as we receive it, will write to The Adjutant General requesting his transfer here. Hope we will be able to get it.

I am glad that Corporal Siporin has gotten such a fine assignment and know that he will do a good job. Hope that Sergeant Bowlar will be able to get a like job as I know he is very anxious for it and would do a wonderful job.

Please let me know if you receive any further news from Pvt. Kroll.

Sincerely yours,

*Arthur E. Tooze*  
ARTHUR E. TOOZE  
Executive Officer



April 17, 1943

Mr. George Biddle, Chairman  
War Department Art Advisory Committee  
United States Engineer Office  
Room 601, 120 Wall Street  
New York, N. Y.

Dear Mr. Biddle:

Thank you for your letter.

Evidently I did not make myself clear regarding Edmund Lewandowski. He is in the service with a rating of Private First Class in the Air Corps at Mitchel Field, New York.

For future reference I should like to suggest Charles Alston, reproductions of whose work I am sending you under separate cover. He is now working with the OWI in Washington, but has a long record as a painter specializing in figure subjects. It seems to me that there would be a place for Negro artists in the current set-up.

I have just received a note from Jack Levine who is very happy at the idea. He is to be shipped abroad very shortly. Although his first reaction to the assignment was not enthusiastic because he felt that it would seem ungrateful to Colonel Fisher to leave shortly after the transfer and also because he was under the impression that only factual drawings of the stereotype nature were required. However, since he learned that he would be free to paint as creatively as he had been doing in the past, he became most enthusiastic about the project and is now eagerly awaiting a final assignment for over seas.

Sincerely yours

EGHla



# ALBRIGHT ART GALLERY

*Buffalo, New York*

April 19, 1943

OFFICE OF THE DIRECTOR

Mrs. Halpert,  
Downton Gallery, 43 East 51 Street,  
New York City.

Dear Mrs. Halpert,

Thankyou for the photographs received at  
the Gallery and the ones you sent to Art News and Time.

Will you be good enough to send me what  
prints you have available of the Stuart Davis, "New York  
Waterfront," and Julian Levi's "Margaret Boni Playing the  
Recorder."? I can use five in all. Those you do not have  
on hand, will you please order for me.

Yours sincerely,

*Laurie Kaidis*

Laurie Kaidis

# THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

April 19, 1943

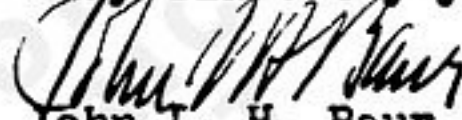
Mrs. Halpert  
Downtown Gallery  
43 East 51st Street  
New York, New York

Dear Mrs. Halpert:

This is to confirm the sale of the water color, Travellers, by Mitchell Siporin in our current exhibition, for \$75.00, to Mrs. Mary Kellner, 71 Maple Street, Brooklyn. Will you please bill her directly and let me have a note authorizing us to release the picture to her at the end of the show.

May I thank you again for your part in making the sale possible. I am always happy to see new collectors purchasing from our exhibition.

Very sincerely yours,

  
John I. H. Baur  
Curator of Paintings  
and Sculpture

JHIB:fl

GUGGENHEIMER & UNTERMYER

30 PINE STREET, NEW YORK

CABLE ADDRESS 'MELPOMENE NEW YORK

GUGGENHEIMER, UNTERMYER & GOODRICH  
INVESTMENT BUILDING, WASHINGTON, D. C.

April 20, 1943.

Mrs. Edith Gregor Halpert,  
43 East 51st Street,  
New York City, N. Y.

My dear Mrs. Halpert:

Referring further to your letter of April 15, 1943, I now enclose a bill of sale to be executed by some officer of the Downtown Gallery other than yourself.

While possibly unnecessary, it is desirable that the sale of American folk art items to you be authorized by formal action of the directors of the Downtown Gallery; and this for the following reasons, among others. The law closely scrutinizes any transaction whereby the assets of a corporation are transferred to its officers or stockholders. It also regards with suspicion the transfer of the assets of any business in bulk. The New York statutes regulate such transactions, which have obvious potentialities for defrauding creditors. The provisions of those statutes have not been complied with by the Downtown Gallery, and it is apparently no longer feasible to make any compliance therewith.

Accordingly, I think you should have the sale formally approved by the directors of Downtown Gallery, and suggest the following form of resolution as appropriate:

"WHEREAS, this corporation was not at September 1, 1942, nor is it now, either insolvent or on the verge of insolvency; and



Mrs. Edith Gregor Halpert, 2.

Apr. 20, 1943.

WHEREAS, this corporation had not on September 1, 1942, and has not since, refused to pay any of its notes or other obligations when due; and

WHEREAS, the principal business of this corporation is, and for many years last past has been the sale of contemporary American art; and

WHEREAS, this corporation owned on September 1, 1942, sundry items of non-contemporary folk art of American origin which had an inventory value of \$9,763.42, representing the cost of acquisition of said items plus the cost of their restoration; and

WHEREAS, there was not then, nor is there now, any ascertainable market value for such items of American folk art; and

WHEREAS, the sum of \$7,808.20, without interest, was due and owing on September 1, 1942, from this corporation to Mrs. Edith Gregor Halpert as shown by this corporation's books of account; and

WHEREAS, this corporation's said stock of folk art was sold by this corporation on September 1, 1942, to Mrs. Edith Gregor Halpert for \$9,763.42 and its indebtedness to her of \$7,808.20 then extinguished; and

WHEREAS, entries reflecting this transaction were then made on the books of this corporation and Mrs. Edith Gregor Halpert's account charged with the balance of \$1,955.22, which said account has since been paid in substantial part,

NOW, THEREFORE, BE IT RESOLVED, that the aforesaid sale be and the same hereby is in all things ratified, confirmed and approved; and

BE IT FURTHER RESOLVED, that the Secretary of the corporation be and he (she?) hereby is authorized and directed to execute a bill of sale to Mrs. Edith Gregor Halpert and such further assurances in the premises as she may require."

You will note from the foregoing my assumption that at September 1, 1942, the Downtown Gallery was neither insolvent

Mrs. Edith Gregor Halpert, 3.

Apr. 20, 1943.

nor on the verge of insolvency, that it had not refused to pay any of its notes or other obligations when due, and that its situation has not changed in any such respect since that date. I also assume that all claims against the Downtown Gallery in existence at September 1, 1942, have been paid.

Trusting that this letter and its enclosures will serve your purpose, I am, with cordial regards,

Yours faithfully,



jcr/ms

Encls.

April 21, 1943

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John I. H. Baur  
Curator of Paintings and Sculpture  
Brooklyn Museum of Art  
Eastern Parkway  
Brooklyn, N. Y.

Dear Baur:

Thank you for making the Siporin sale. I shall do the same for you some time.

As you suggested, I sent the bill directly to Mrs. Kellner and I am enclosing a release slip for the Museum.

It was swell of you to encourage new collectors and keep American art moving.

Sincerely yours

EGHla



April 21, 1943

Mrs. Mary Kellner  
71 Maple Street  
Brooklyn, N. Y.

PO  
Cust.

Dear Mrs. Kellner:

At Mr. Baur's request I am sending you the bill for the Siporin painting.

You selected one of the outstanding examples by this brilliant young artist, who incidentally has just been promoted to the rank of Sergeant and is on his way overseas as an artist reporter for the United States army.

No doubt you have a copy of the Museum of Modern Art catalogue "18 Americans, 1942". Siporin has a foreword and biographical notes appear in this catalogue in conjunction with his one man group showing. If not, I shall be glad to send you the data on this artist for your records.

Sincerely yours

EGHla

WAR DEPARTMENT  
UNITED STATES ENGINEER OFFICE  
NEW YORK DISTRICT  
ROOM 601, 120 WALL STREET  
NEW YORK, N. Y.

REFER TO FILE NO

April 21, 1943.

Mrs. Edith Wilbert,  
The Downtown Gallery,  
42 East 51st Street,  
New York, N. Y.

Dear Mrs. Wilbert:

I realized after writing you that I understood  
is in the service. His name was provisionally placed on  
by our Committee. He is not recently in Washington for  
a home front assignment.

As I wrote you in my last letter, I am sorry  
and you are to write to the War Department  
that they write to me at the above address, and I will  
write of their own. Then I will be able to do so by our Committee.

Very sincerely,

*George Bissell*

George Bissell, Jr.,  
War Department Art Advisory Committee.



# THE MUSEUM OF MODERN ART

## NEW YORK

JAMES THRALL SOBY  
ASSISTANT DIRECTOR

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

April 22, 1943

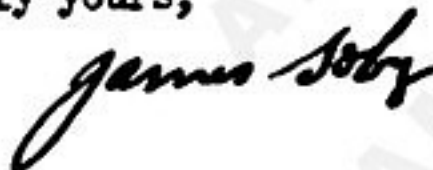
Dear Mrs. Halpert:

We will be very glad to lend the Charles Sheeler  
"American Landscape" for your exhibition New Frontiers in  
American Painting opening April 26th and closing May 1st, with  
the possibility of one week's extension. I will inform our  
Registrar, Miss Dorothy Dudley, that you will call for the  
picture on Friday, April 23rd.

In accordance with our usual procedure we will  
insure the picture and bill you.

The Party sounds magnificent and I will certainly  
come if I can.

Sincerely yours,



Mrs. Edith Halpert, Director  
The Downtown Gallery  
43 East 51 Street  
New York, New York

JTS:mc

TRUSTEES: Stephen C. Clark, Chairman of the Board; Mrs. John D. Rockefeller, Jr., 1st Vice-Chairman; Samuel A. Lewisohn, 2nd Vice-Chairman; John Hay Whitney, President; Alfred H. Barr, Jr., Vice-President and Director; John E. Abbott, Executive Vice-President; Mrs. David M. Levy, Treasurer; Mrs. Robert Woods Bliss, Mrs. W. Murray Crane, Marshall Field, Edsel B. Ford, Philip L. Goodwin, A. Conger Goodyear, Mrs. Simon Guggenheim, Henry R. Luce, Archibald MacLish, David H. McAlpin, William S. Paley, Mrs. John Parkinson, Jr., Mrs. Charles S. Payson, Beardsley Ruml, Carleton Sprague Smith, James Thrall Soby, Edward M. M. Warburg.

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April 24, 1943

Mr. James T. Soby  
Museum of Modern Art  
11 West 53 Street  
New York, N. Y.

Dear Mr. Soby:

Confirming our conversation, I am sending you this request for the loan of a water color by John Marin entitled "Garden Mountains Across the Bay -1922" for the exhibition "New Frontiers in American Painting".

Mr. Kootz and I are most grateful to you for your generous cooperation.

Sincerely yours

EGH1a

# THE MUSEUM OF MODERN ART

## NEW YORK

JAMES THRALL SOBY  
ASSISTANT DIRECTOR

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

April 24, 1943

Dear Mrs. Halpert:

We will be very glad to lend our John Marin watercolor "Camden Mountain Across the Bay" to your exhibition which opens April 26th and will run for two weeks. The watercolor was done in 1922 and measures  $17\frac{1}{4}$  by  $20\frac{1}{2}$ ". The picture should be listed as lent by the Museum of Modern Art, gift of Mrs. John D. Rockefeller, Jr.

In accordance with our usual procedure we will insure the picture and bill you. I understand that you will have the Marin picked up some time on Monday. Our Registrar, Miss Dorothy Dudley, will let you know when.

Sincerely yours,

*James T. Soby*

Mrs. Edith G. Halpert  
The Downtown Gallery  
43 East 51 Street  
New York, New York

JTS:mc

TRUSTEES: Stephen C. Clark, Chairman of the Board; Mrs. John D. Rockefeller, Jr., 1st Vice-Chairman; Samuel A. Lewisohn, 2nd Vice-Chairman; John Hay Whitney, President; Alfred H. Barr, Jr., Vice-President and Director; John E. Abbott, Executive Vice-President; Mrs. David M. Levy, Treasurer; Mrs. Robert Woods Bliss; Mrs. W. Murray Crane; Marshall Field; Edsel B. Ford; Philip L. Goodwin; A. Conger Goodyear; Mrs. Simon Guggenheim; Henry R. Luce; Archibald MacLish; David H. McAlpin; William S. Paley; Mrs. John Parkinson, Jr.; Mrs. Charles S. Payson; Beardsley Ruml; Carleton Sprague Smith; James Thrall Soby; Edward M. M. Warburg.

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# THE MUSEUM OF MODERN ART

## NEW YORK

ALFRED H. BARR, JR., DIRECTOR

11 WEST 53rd STREET  
TELEPHONE CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

April 26, 1943

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Our Museum would very much appreciate it if you would be willing in the future to send us the press releases about your artists and exhibitions for our files, along with invitations and catalogs.

If you have extra copies of past releases we should like to have these, too.

Sincerely,



Mrs. Edith Halpert  
Downtown Gallery  
43 East 51st Street  
New York City

AHB:1js



**ART MUSEUM OF THE NEW BRITAIN INSTITUTE  
56 LEXINGTON STREET  
NEW BRITAIN, CONNECTICUT**

**MRS. EDWARDS D. CASE**  
Custodian

April 27, 1943

Mrs. Halpert,  
Downtown Galleries,  
43 East 51st Street,  
New York, N. Y.

Dear Mrs. Halpert:-

As you know, our exhibition opens up  
on Saturday May 1st. from 3:00 to 7:00 o'clock, and I  
would like very much to have you come up for the occasion  
if you can possibly spare the time.

Owing to the war our activities this  
year will be confined to the opening tea, but I would like  
the opportunity of thanking you personally for your  
contribution.

Yours sincerely,

*Samuel Van*

An exhibition which should create considerable interest will be held at The DG for a period of two weeks. Departing from the regular routine, the director has turned over the main galleries to Mr. Samuel Kootz, whose book, "New Frontiers in American Painting" has just been published by Hasting House. Sixteen of the pictures illustrated in the book will be on display by the following prominent American contemporaries: Milton Avery, Peter Blume, Byron Brown, Paul Burlin, Halston Crawford, Stuart Davis, Carl Holty, Bernard Kofman, Yasuo Kuniyoshi, Julian Levi, John Marin, George L. K. Morris, Walter Quirt, Abraham Rattner, Charles Sheeler, Niles Spencer.

The selection of the artists represented as well as the pictures shown has been made entirely by Mr. Kootz "expressing his personal viewpoint" and not that of the gallery. Actually, the exhibition arrangements were made with no knowledge of the book's contents. In lending its quarters, it was not the intention of the gallery to sponsor the book nor the theories expounded by Mr. Kootz. The purpose was to stimulate further discussion and interest in American art with the provocative writings of the author.

Assembled from many sources (Museum of Modern Art, The Lewisohn Collection, The A.A.A. The Downtown, Pinocchella, Paul Rosenberg and the Valentine Galleries) the sixteen pictures make an unusual grouping of artists never shown as a unit before.

The exhibition presents a cross section of the paintings mentioned in the book, although it does not stress as emphatically Mr. Kootz' accent on the non-objective school. The gallery does not agree with this accent expressed in the book. On the contrary, it believes that the strength of American art is in its very diversity, in its healthy variety of individual objectives, and in its democratic absence of standardization. While the experimental process or forms that luckily arise in each generation provide the progressive stimulus in art, it is the final use of these forms in the many facets of the great tradition that makes them of permanent value.

It is hoped that the excellent show and the controversial issues expressed in "New Frontiers in American Painting" will make the public more conscious of prevailing trends, and will foster new interpretations and new evaluations in contemporary art.



## NEGRO SHOW #2

Crichlow, Crite, Johnson, Joseph, Lawrence, Lewis, Pippin, Edmondson, Barthe, Johnson and Savage -- all of whom have attained some recognition - as well as a number of newcomers who offer "surprises" to even the most seasoned gallery visitors. The styles are as varied as the subject matter, much of which is fresh and vital. Despite the difference in style and subject, the objects on view have a distinctly homogeneous quality, a strongly racial characteristic in color organization, in rhythm and form a characteristic which distinguishes negro music, dance and literature and which has added so greatly to our native culture.

The Downtown Gallery had two objectives in presenting this exhibition. One was to continue its educational program in demonstrating to the public the valuable contribution made by American negro artists. The second objective was to provide opportunities for further development of negro art by inaugurating a special Negro Art Fund for the purchase of paintings, sculpture and graphics by living negro artists, such works to be presented to museum and other public institutions.

As a means of inaugurating the Negro Art Fund, a special Preview and Formal opening will take place on Monday, December 8th, from five to seven o'clock. A distinguished group of interested layment and artists is serving on the sponsorship committee

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April 23, 1943

Lt. Wright Ludington  
Engineer Board  
Ft. Belvoir, Virginia

Dear Lt. Ludington:

Thank you for your letter and for the check. The Pasoin was shipped to your Santa Barbara residence today, together with the Zorach sculpture.

We arranged for a special all-coverage insurance for the protection of the sculpture which has every type of risk. While the premium was rather exorbitant, we decided it was worth the investment to make sure that nothing would happen to this very important work of art. Hayes has built a special case and is taking every precaution in packing it safely. We are taking care of all this expense.

We ascertained that no valuable work of art may be shipped via freight and are therefore sending it by Railway Express. The structure of the box makes it impossible for the expressmen to handle it carelessly or to place it in any position but the correct one. We are sure that every precaution has been taken.

It is too bad that you will not see it in place very soon, but you will have something to look forward to on your next trip west. Incidentally, I decided to include the base which was specially built for the sculpture. While it is not a difficult object to build, the proportions are so perfect that I thought you would prefer to have this original base designed by William Zorach. He was very happy to let you have it.

I hope that when you are next in town you will let me know. Meanwhile, my very best regards.

Sincerely yours

EGHla

P.S. Will you be good enough to have this card receipted for the two objects so that they may be removed from our insurance list.



# WALKER ART CENTER

April 28, 1943

Pl. 4250

Mrs. Edith Halpert,  
Downtown Gallery,  
43 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

I am listing below the five Paintings, which I selected this morning for our Contemporary Show at the Walker Art Center in Minneapolis, which will be collected by Hayes the week of May 10.

We will insure the Paintings from the time they leave your Gallery until they are returned, and it is understood the prices are your Best Net prices on these paintings.

We expect to return the Show to New York by the last week in June or first week in July at the latest.

LEVINE	6 - "NEIGHBORHOOD PHYSICIAN"	\$475.
DAVIS	17 - "URISME PAINT"	\$700.
LEVY	2 - "WRITING AT HOME"	\$700.
GUGLIELMI	37 - "ODESSEY FOR MODERNS"	\$500.
HORACE PIPPIN	3 - "RED, YELLOW AND WHITE ROSES"	\$350.

Thanking you for your cooperation and with kindest regards,  
I am,

Sincerely yours,  
*Hudson D. Walker*  
Hudson D. Walker

MDW EC

710 LYNDALE AVENUE SOUTH • MINNEAPOLIS • GENEVA 0301

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April 29, 1943

Mr. Sanford Low  
Art Museum of the New Britain Institute  
50 Lexington Street  
New Britain, Connecticut

Dear Mr. Low:

Thank you for your very kind invitation.

I did not know that the show opens as early as May 1st and find that I cannot cancel two very important business engagements at the gallery on Saturday afternoon. Thus, I cannot take advantage of the invitation.

I hope the show is a tremendous success and that a number of the Downtown Gallery pictures will remain to grace the New Britain Art Institute's walls.

My very best regards to you and Mrs. Low.

Sincerely yours

LGH1a

April 29, 1943

Justice Jane Bolin  
Domestic Relations Court  
135 East 22nd Street  
New York, N. Y.

Dear Justice Bolin:

Mr. Walter White suggested that I communicate with you regarding an exhibition we are planning for three weeks commencing Monday, May 12th.

Jacob Lawrence, one of the most brilliant young American artists, has just completed a series of thirty paintings depicting various phases of life in Harlem. You may recall Lawrence in connection with his previous series called "The Migration of the Negro during the World War". Twenty of the pictures were reproduced in FORTUNE last year in conjunction with an article covering the subject.

Because of the high quality of the paintings, I feel that the exhibition could be advantageous as for propaganda for Harlem at a most propitious time. I have already reached the following, suggested by Mr. White, to act as sponsors and we are very eager to have your cooperation in this project.

Father John H. Johnson  
Justice Justine Wise Polier  
Mr. Edward B. Lewis  
Rev. A. Clayton Powell, Jr.  
Mr. James L. Allen

Mr. Lester Stone, assistant to the Mayor, felt that it would be likely that the latter would also sponsor the show.

The paintings are on the premises here and may be seen at your convenience. However, it is important that I get your decision by Monday, May 3rd, when the publicity release is to be sent to the press, both the art critics and the news desk.

I thank you.

Sincerely yours

VGHla

April 29, 1943

Mr. Richard P. Freeman, Director  
The Flint Institute of Arts  
215 West First Street  
Flint, Michigan

Dear Mr. Freeman:

I cannot understand why the photographs did not reach you as they were sent long before the show. Please let me know whether they arrive finally.

We are delighted that there is such enthusiasm in connection with the Steig exhibition, but are not surprised. Apropos of the price situation; Steig's things are marked so low that we do not ordinarily make any further concessions, but if it for the museum, we shall arrange to allow 15% on the drawings and 10% on the sculpture.

The gallery will be closed during the months of July and August, but if you can let me know somewhat ahead when you are planning to come, I shall arrange to come to town since I am only seventy miles from New York and do come in about once a week.

Sincerely yours

EGHLa



April 29, 1943

Mrs. Mary Kellner  
71 Maple Street  
Brooklyn, New York

Dear Mrs. Kellner:

I am enclosing biographical notes on Mitchell Siporin.

The catalogue will have to be obtained directly from the Museum of Modern Art which I know will be very glad to send you a copy. The title is "Americans 1942".

Thank you for your check. A receipted bill has mailed to you.

Sincerely yours

EGHLa

April 29, 1943

Mr. Edward B. Lewis  
New York Urban League  
202 West 136th Street  
New York, N. Y.

Dear Mr. Lewis:

Following our telephone conversation, I am enclosing a list of captions prepared by Jacob Lawrence for his series of thirty paintings depicting various phases of life in Harlem.

These paintings are to be exhibited for a period of three weeks starting Monday, May 10th.

Mr. Walter White has suggested the following list with whom I am communicating. Those marked with an asterisk have already lent their names as sponsors for the exhibition:

- \* Father John H. Johnson
- \* Rev. A. Clayton Powell, Jr.
- Judge Justine Wise Polier
- Judge Jane Bolin
- Mr. James E. Allen

Mr. Lester Stone, assistant to the Mayor, showed great interest in this project and was quite certain that the Mayor would cooperate.

We are trying to reach Mr. Langston Hughes, hoping that he will write the foreword for the catalogue, interpreting the series from a propaganda viewpoint. It is naturally important to stress this angle in order to make the project valuable.

Sincerely yours

EGHla

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April 29, 1943

Mr. Dwight Kirsch, Director  
University Art Gallery  
University of Nebraska  
Lincoln, Nebraska

Dear Mr. Kirsch:

Thank you for your check. Kuniyoshi and I are really very happy that our favorite picture is permanently placed at the University of Nebraska. Mr. Sweet was here a short time ago and gave me a wildly enthusiastic report on your collection. As a whole, it sounds magnificent and I wish that it were possible for some of us New Yorkers to see an ideal museum. Transportation facilities, to say nothing of time, makes it pretty difficult.

Of course I regret that Mr. Waugh did not keep the picture. Incidentally, he did not stop in to see us when he was in New York. Perhaps he was afraid that this gallery was too modern. In any event, I am sorry that the picture did not fit into his home as it certainly is among the outstanding examples by Kuniyoshi.

Under separate cover I sent you the photographs of Kuniyoshi. He has never made one of himself, but when I showed him your letter he decided to send you one of his own creations. I hope you like it. He was very much flattered by your enthusiasm for his photograph. He once received a second prize in a Leicher show and was more proud of that than of his first prize in a painting exhibition.

Sincerely yours

EGHla



THE UNIVERSITY OF NEBRASKA  
DEPARTMENT OF ART  
MORRILL HALL LINCOLN, NEBRASKA

April 29, 1943

Mrs. Edith Halpert  
Lowntown Gallery  
43 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

The receipt of the package of the two photographs which came on Tuesday was one of the high spots of the season for me. I was most pleasantly surprised at the contents; in fact, either of the two photographs would have been an answer to my prayers! I hope that you will extend my thanks to Mr. Iunivoski and tell him how grateful I am for the personal interest which his generosity shows.

I trust that you have received the check for the painting by me, as I understand that all of the papers were completed and signed last week.

I am looking forward to next season and here we can do something about the acquisition of a good sculpture by Zorach. I hear from Mrs. Jarvis that she has contracted for a beautiful recent head which seems to be, from the photograph, the finest piece of work to date.

Thanks and best wishes,

Sincerely,

*Ingel Jarvis*

Ingel Jarvis, Chairman  
Department of Art

Li/n

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AMERICAN ANTIQUES

PAINTINGS AND PRINTS

C. K. JOHNSON  
EARLY AMERICAN PORTRAITS  
HURLEY, NEW YORK

April 29. 43.

Mr. E. S. Halpert.  
49 West 51 St. N.Y.

Dear Madam:

enclosed find enlargement  
of the Landing of Rogers William.  
at Plymouth Rock. size canvas  
39 + 54. inches.

Very truly yours  
C. K. Johnson.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.





4424

April 30, 1943

Mr. Henry R. Hope, Chairman  
The Fine Arts Department  
Indiana University  
Bloomington, Indiana

Dear Mr. Hope:

Are you planning to be in New York in the near future?

I have no photographs of the Halpert paintings and it is rather difficult to describe them in a letter. It would be far more advantageous to have you make a personal selection when you are in town. My offer will hold good.

Sincerely yours

EGH1a

IN REPLY  
REFER TO.

HEADQUARTERS  
AIR FORCES, EASTERN DEFENSE COMMAND  
and  
FIRST AIR FORCE  
OFFICE OF THE ENGINEER  
MITCHEL FIELD, N. Y.

U-111/HEF

May 3, 1943

Mrs. Edith G. Halpert, Director,  
The Downtown Gallery,  
43 East 51st Street,  
New York, N.Y.


Dear Mrs. Halpert:

Your very kind invitation to attend the Spring Exhibition on new paintings during the period March 31, to April 24, and also to attend the party arranged by Hasting House at your Gallery on April 26th, are very thoroughly appreciated. I delayed answering the "RSVP" on the party with the full expectation that I would finally see my way clear to attend the party; unfortunately my work developed later so that it was not possible to be there. Nonetheless, I greatly valued the invitations and you may feel certain that I shall accept any future similar invitations if given half an opportunity. Considerable travel in connection with my work prevents any advanced planning on my part for personal arrangements.

Private Harrari finally arrived from the Fort Dix Reception Center and he is now on duty in this Engineer Section. Normally, personnel first complete training at one of the large Replacement Training Centers, and upon arrival with a military organization can be worked into the organization without interruption for basic training. Since a special case was made of Private Harrari and he did not receive basic training elsewhere he will work in our office only during afternoons, and devote his forenoon to special basic training with our Headquarters Squadron, until that phase of training is completed, when he will be available for full time duty with us. As a convenience I am inclosing herewith several blank forms which can be utilized by any skilled artist whom you choose to recommend; I suggest that you write on the form "Recommended by Mrs. Edith G. Halpert", before giving it to an individual whom you recommend, and I shall instruct the personnel in this office to give such applications special attention. We do not have any acute shortage of artists at the present time, but we can always utilize those who possess extraordinary skill.

Thanking you again for your kindnesses and excellent cooperation,  
I am,

Very sincerely,

  
H. E. FISHER,  
Colonel, Corps of Engineers,  
Engineer.

Incls-  
Above mentioned.

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Eufaula, Alabama

May 3, 1943

Director of the  
Downtown Gallery  
43 East Fifty-first Street  
New York City

Dear Madam:

I am so delighted to have the two prints which came to day, for use in my forthcoming book. Do accept my warm thanks for your courtesy and kind cooperation. These paintings are of extraordinary interest.

In reproducing them, acknowledgment will be made the Downtown Gallery and of course the artists' names. Shall I say 'by courtesy of the Downtown Gallery'? In the book I have written of this especial exhibit, and mentioned a few other pictures. The illustrations will emphasize of course anything that the book contains and draw special attention to the exhibit as a whole.

With so many thanks again, I remain

Sincerely yours,

*Ann Rudin S. Kallman*

My script and illustrations are almost ready to be sent the publishers.

25 West Rock Avenue  
New Haven, Connecticut  
May 3, 1943

Dear Mrs. Halpert,

Thank you very much for the three photographs which were awaiting me upon my return from a week in New Hampshire. I tried very hard to trace Joseph Datts through the records in N.H., both at Concord and in Dover, but with very little success. I think your supposition as to his having come from Berwick is probably the right answer.

I discovered some information about the subject of the Hannah Monroe portrait which might interest you. She was born in Durham, N.H. on May 6, 1761, and is buried in the San Joy Burial Lot in Packer's Falls, a part of Durham. Her gravestone reads. "Hannah Monroe ...died Feb. 8, 1851..ae.90.

As I may have told you, Thomas Yorke was born and lived in the same section. The woman portrayed was his 3rd wife, whom he outlived, dying in 1857. A diary I have kept by the man in my picture, records a visit he made to this very Thomas Yorke.

Thank you again for the photographs.

Sincerely yours,

*Frank O. Spinney*

MILWAUKEE ART INSTITUTE

772 NORTH JEFFERSON STREET  
MILWAUKEE, WIS.

May 5, 1945

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
45 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

Many thanks for your note of April 29.  
It is a real pleasure to us to know that  
you are interested in our efforts, and it  
gratifying to hear from you that these  
efforts are making friends of people like  
yourself who can help us so very much.

Looking forward to seeing you again  
within the next few weeks when I plan  
another trip to New York, I remain,

Sincerely yours,

*Burton Cumming*

Burton Cumming  
Director

gbc-pg



# WALKER ART CENTER

May 6, 1943

Mrs. Edith Halpert,  
Downtown Gallery,  
43 East 51st St.,  
New York City.

Dear Mrs. Halpert:

In connection with our loan show to which you are sending paintings, we are planning to publish a catalog with text and cuts as well as a list of the paintings and artists.

A catalog seems advisable inasmuch as this exhibition inaugurates the contemporary American division of our collection.

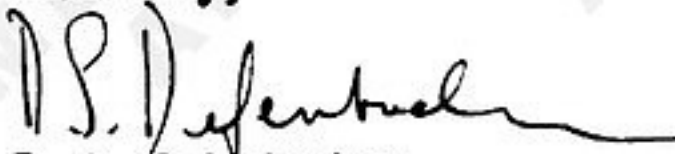
We do not feel that we can afford more than 10 to 15 cuts but we could include more if the cuts were available. If you have 120, 133 or 150 line cuts of the paintings you are sending, or if you wish to have such cuts made, we will include any you may send. The cuts you send will be returned to you, of course.

The catalog will probably be 8x10" on heavy plate finish stock with an illustrated cover. It will be similar in format to the catalog we published for our "Unpopular Art" exhibition in 1940. I am sending you a copy of that.

If you care to send cuts, it will help to make the catalog more impressive and will insure the reproduction of your paintings.

We would like the cuts not later than May 17th.

Sincerely,

  
L. S. Defenbacher  
Director

LSD:ad

*We have no cuts  
that I know of, for any of  
these.*

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NEW YORK CITY

TELEPHONE REGENT 4 1330

May 10th, 1943

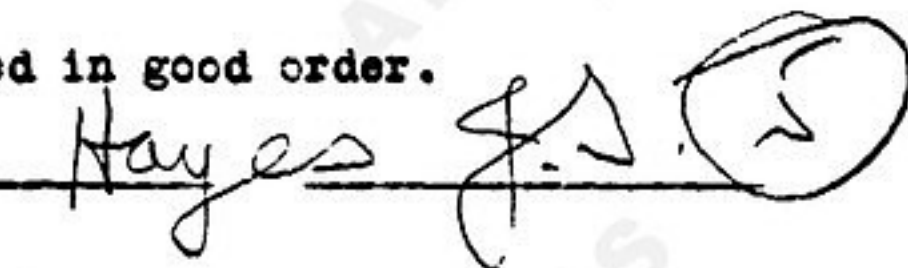
Pick up for shipment at

Mrs. Edith Halpert  
Downtown Gallery  
43 East 51st Street  
New York City

5 paintings. ✓ "Neighborhood Physician" Levine  
✓ "Urisne Park" Davis  
✓ "Writer at Home" Levy  
✓ "Odyssey for Moderns" Guglielmi  
✓ "Red, Yellow and White Roses"  
by Horace Pippin

Received in good order.

sign

*Hayes* 

YOUR RECOMMENDATION IS OUR MOST VALUED ASSET

May 10, 1943

Mrs. Edith G. Halpert  
Director of Downtown Gallery  
43 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

Your name has been recommended to me by the Pennsylvania Academy of Fine Arts as a dealer in early Americana. I have a large painting, 4 feet by 3 feet, "Penn's Treaty With The Indians", which I would like to have valued with a view to selling. I am not in a position to pay for this service, but I thought you might know of some agency through which I may obtain this information.

Thanking you in advance, I remain,

Yours truly,

*Margaret G. Mulligan*

665 Second Avenue  
New York, N. Y.



May 12, 1943

Mrs. Juliana B. Force  
10 West 8th Street  
New York, N. Y.

Dear Mrs. Force:

Thank you for your check.

I am terribly sorry that you have had so much trouble and extend my deepest sympathy for your recent loss.

Perhaps we can get Mr. Wright Ludington to look at the Sheeler at some future time, if you are interested in disposing of the picture. I have no way of knowing when he will be in New York again, but can let you know as soon as I get word.

Sincerely yours

EGH1a

May 12, 1943

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Mr. C. K. Johnson  
Hurley  
New York

Dear Mr. Johnson:

Thank you for sending me the enlarged photograph of the "Landing of Rogers William at Plymouth Rock". I just learned that a similar picture appeared on the market and was purchased by a museum and I am wondering whether it was this example or whether it was another. Can you let me know?

Will you please send me a bill for the Stearnes painting which has been sold.

Sincerely yours

EOHla

May 12, 1943

Miss Anne Kendrick Walker  
Eufaula,  
Alabama

Dear Miss Walker:

The usual credit line in connection with such illustrations is - name of artist -- title -- Courtesy of The Downtown Gallery. This is in reply to your letter of May 3rd.

I am enclosing a catalogue of our current show which I think will interest you.

Sincerely yours

EGHla



March 12, 1943

Mr. Maurice Wertheim  
33 East 70th Street  
New York, N. Y.

Dear Mr. Wertheim:

Although I sent you a catalogue of our current exhibition of sculpture by William Zorach, I am extending this special invitation in the hope that you will come in to see the show. This is Zorach's first solo appearance in twelve years and is a real occasion.

In addition to the sculpture, we have on display, a large collection of paintings by the artists whose names are listed in the catalogue. I hope that you and Mrs. Wertheim will come in.

Sincerely yours

EGHla

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May 13, 1943

Miss Margaret G. Mulligan  
665 Second Avenue  
New York, N.Y.

Dear Miss Mulligan:

Because of past difficulties, most dealers and museum officials are not in a position to place values on paintings privately owned unless they plan to make the purchase directly.

If you have a photograph of "Penn's Treaty with The Indians" would you send it on to me. It is possible that this picture would be of interest to me. However, I find it quite impossible to get away from the gallery and doubt whether I can call to see the original.

Sincerely yours

EGH1<sub>a</sub>

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May 13, 1943

Mr. D. S. Defenbacher, Director  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minn.

Dear Dan:

Unfortunately none of the pictures selected by Mr. Walker were published in our catalogue. Thus we have no cuts available. However, under separate cover I am sending you photographic prints from existing negatives.

How about getting one of your home town boys to contribute toward the cut. My very best regards.

Sincerely yours

EGH1a



May 13, 1943

Mr. Samuel C. Vaughn  
First Trust Company  
Lincoln, Nebraska

Dear Mr. Vaughn:

This is to acknowledge the return of Kuniyoshi's  
painting "Bear Truro" for which a credit slip is  
enclosed.

Naturally we are very sorry that you decided not  
to retain this fine example by Mr. Kuniyoshi, but  
hope that when you are next in town you will pay  
us a visit to see other paintings by him as well  
as by the list of our gallery group.

Sincerely yours

ECH1a

AMERICAN ANTIQUES

PAINTINGS AND PRINTS

C. K. JOHNSON  
EARLY AMERICAN PORTRAITS  
HURLEY, New York

May 17th. 1943

Mrs. Edith Gregor Halpert  
Downtown Gallery  
43 East 51 Street  
New York City

Dear Mrs. Halpert:

The painting you refer to in your  
letter, the "Landing of Rogers William at Plymouth  
Rock", is not sold. We have it in consignment.

We have it right with us, to be  
seen at any time.

Yours very truly



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Copy to Mrs. Rockefeller

May 20, 1943

Mr. James L. Cogar  
Colonial Williamsburg  
Williamsburg, Virginia

Dear Mr. Cogar:

A short time ago Mr. Frank Spinney advised me that he located -- after considerable research -- a water color in New England which finally identified the painter of the following in the Williamsburg collection:

#67 Woman in Interior	about 1835
#68 The Tilton Family	Dated 1837

The picture Mr. Spinney found bore the following inscription: "Joseph H. Davis, 'left hand painter'".

Will you be good enough to add this information to your records. Gradually we seem to be adding to our knowledge of the Folk Art. Fortunately, so many more people have become interested in this field that research continues and much new data is located. I shall keep you informed as I learn of any information relating to your collection.

Sincerely yours

EGH1a

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May 20, 1943

Mrs. George S. Kaufman  
410 Park Avenue  
New York, N. Y.

Dear Mrs. Kaufman:

Recently, after a considerable amount of research, Mr. Frank Spinney of New Haven has discovered the name of the artist who painted your "Mother and Son" that you recently acquired.

So that you may complete your records I am sending you this information. The artist's name is Joseph H. Davis. This signature appears on one of the paintings found in New England. Incidentally the signature is accompanied by the legend "left-handed artist".

Sincerely yours

ECH1a

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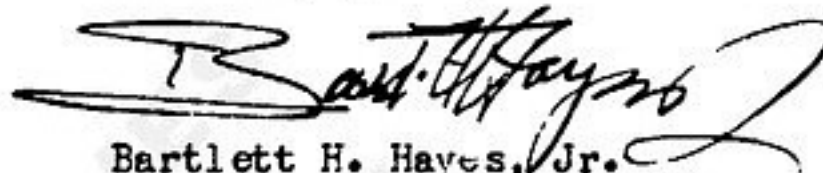
ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

May 22, 1943

Dear Mrs. Halpert:

I am playing pretty close to the wind as far as our budget is concerned and think that I shall do nothing about the Lawrence watercolor. I hasten to let you know for I don't wish to prevent a possible sale or at least deprive you of it! Thanks for reserving it, however.

Sincerely yours,

  
Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
43 East Fifty-first Street  
New York, New York

BHE:NO

May 24, 1943

Mrs. Sydney T. Martin  
9309 Ridge Pike  
Roxborough  
Philadelphia, Pa.

Dear Mrs. Martin:

Excuse me for not writing to you sooner. Shortly after your visit, I had an operation on one eye, and devoted little attention to gallery affairs.

I hope the paintings reached you promptly and in good condition. I am sending you two photographs for your catalogue files. If at some future time you desire additional prints, I shall be glad to have them made from the negatives.

How do the new acquisitions look in your home? Pictures have a way of taking on new character in a new environment, and I am sure that the very fine examples you selected look particularly well.

Will you be good enough to return the enclosed reply card, so that we may remove the items from our insurance list. I look forward to seeing you and Mr. Martin when you are next in town. A number of folk art pictures and sculptures have just been received for an out of town exhibition, and we have a fascinating variety on hand, which I shall be delighted to show you.

Sincerely yours,



THE FLINT INSTITUTE OF ARTS  
215 WEST FIRST STREET  
FLINT MICHIGAN

May 25, 1943

Dear Mrs. Halpert,

Thank you for your good letter. I did not rush to answer your question about the photographs as the show was about to come down soon anyway. No - the photos never did get here after all and I wonder where they left the trail. They are probably being enjoyed by some censor in Australia or North Africa.

The show is down now and should start back tomorrow. Many thanks for all your help. I'll let you know if and when I get to New York. All kindest regards,  
Sincerely,

Richard B. Freeman

May 25, 1943.

Dear Mrs. Halpert:

I am grateful to Mr. Spinney for his research which informs me that Mr. Davis is the artist who painted "Mother and Son" and grateful to you also for passing on the information.

I have had another letter from Harpo Marx who is still hoping that you will relent and sell him the primitive which he loves. Maybe you would be willing to reconsider; if so, do get in touch with me.

Cordially,

Beatrix Kaufman

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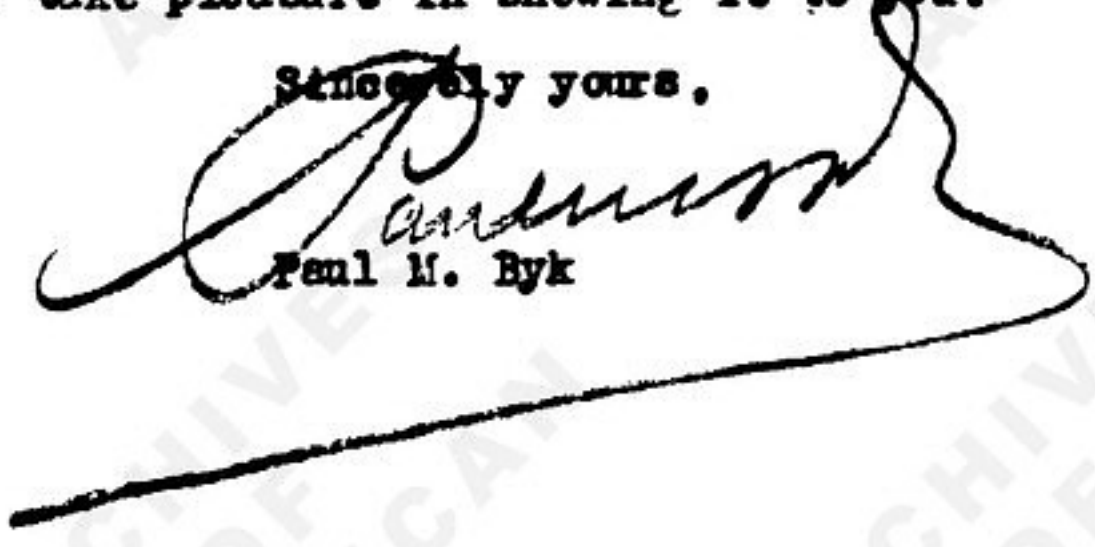
May 26, 1943

Mrs. Halpert  
c/o The Downtown Gallery  
43 East 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

We recently acquired a very fine HARNETT,  
and Mr. Soby, an old friend of mine, suggested that I get  
in touch with you on this subject. In case you are  
interested in this picture and would care to make an ap-  
pointment, I would take pleasure in showing it to you.

Sincerely yours,

  
Paul M. Byk

PMB:BL

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May 26, 1943

Mr. Sanford Low  
Art Museum of the New Britain Institute  
56 Lexington Street  
New Britain, Connecticut

Dear Mr. Low:

The rainy weather and long trip depressed me so that I lost all sense of salesmanship and neglected all your trustees. As a matter of fact, I was so pleased with the way the pictures from this gallery looked that I felt they could well speak for themselves. However, I do hope that the committee will decide on several of these and certainly will not let the Karfiol painting slip through their fingers as it is among the finest paintings he has produced and is his special favorite.

It was swell to see you and Mrs. Low again and I regret that the visit was so brief. I do hope that you will get to town in near future and will honor me with a call.

Sincerely yours

EGHla

May 27, 1943

Mr. W. H. Rattenbury  
Shuttle Meadow Road  
New Britain, Connecticut

Dear Mr. Rattenbury:

I am sending you a belated note of thanks for your courtesy during my visit in New Britain. It was so nice to see you again.

Because the gentlemen I met impressed me as non-enthusiasts of modern art, I am hoping that you will root for some of the paintings consigned by us to your exhibition. They include the superb Karfiol, recently completed by the artist, as well as the following:

Raymond Breinin	Oil	Harlequin Horsemen
"	ouache	At the Monument
Katherine Schmidt	Oil	Still Life
Isao Kuniyoshi	"	Two Worlds
Rainey Bennett	W.C.	Afternoon, Lima
Edmund Lewandowski	W.C.	Brzenk's Landing
Jacob Lawrence	Gouache	Interior
Mitchell Siporin	"	Guerrillas

I hope that when you are next in New York you will pay us a visit.

Sincerely yours

EGHla

Zsissly  
Warrenville  
Illinois

May 27, 1943

Downtown Gallery  
43 east 51st  
New York, N.Y.

Dear Sir:

Would you be interested in handling my paintings  
and watercolors. Mr. Sweet of the Chicago Art Inst  
Institute recommended your gallery to me. If so  
I would be pleased to have an answer.

Yours truly,

Zsissly





May 28, 1943

*POL  
Portrait  
C.G. 1943  
Karrivieri*

Mr. L. Brown  
285 Central Park West  
New York, N. Y.

Dear Mr. Brown:

You seemed so very much interested in the American Negro exhibition held at this gallery more than a year ago, that I want to call your attention to our current show of paintings by Jacob Lawrence, who recently completed a series depicting life in Harlem.

These paintings are really extraordinary and I know you will enjoy seeing them. The exhibition has been extended through June 4th.

Sincerely yours

EOHla

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MOUNT HOLYOKE COLLEGE  
SOUTH HADLEY, MASSACHUSETTS

THE FIELD SECRETARY

May 28, 1943

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
43 East 51st Street  
New York City

My dear Mrs. Halpert:

I am delighted to enclose a catalogue of the Zerbe show for your files. His gallery talk was very interesting.

The numbers in our show do not correspond with the numbers as you sent them, but No. 13 on your list "Pineapple and Pitcher" is listed at \$450. No. 19 apparently came in the other shipment which was not listed according to number.

Therefore, I had better repeat the subjects and give your quotations as well. They are as follows:

Bread, Cup, Napkin	\$150.00	18
Clown #1	400.00	14
Acrobat	350.00	17
Colored Painter 11	300.00	4
Pitcher and Bottle	250.00	✓
Negro Figure	150.00	13
House, Dartmouth Street	250.00	10
Park Street, Boston	500.00	9
Still Life and Ram's head	150.00	✓
Terror	500.00	11
Sitting woman	750.00	

I hope that you will, therefore, be willing to write to Lieutenant Graham G. Alvord yourself when you identify No. 19? Not knowing which one it is, it is difficult for me so to do.

The Art Department reports that the Zerbe show is now being taken down, but probably will not leave here until Tuesday morning because of the holiday week-end.

Cordially yours,

Gertrude V. Bruyn  
Executive Secretary  
Mount Holyoke Friends of Art

B/rhs  
Copy to Marian Hayes

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# ART FOR THE HOME FRONT

63 EAST 57TH STREET, NEW YORK

May 29, 1943

Mrs. Edith G. Halpert  
The Downtown Galleries  
43 East 51st Street  
New York

Dear Mrs. Halpert:

It was thought a good plan to tap the Defense Centers with a good exhibition of American art at introductory low prices, if a good salesman could be sent with the show to such places as Bridgeport and other munitions and war industry cities.

For this small New York, we are inviting all the dealers to send to us Tuesday five or more fine works in oil, water color, or colored drawings, to retail up to \$150.

Tentatively, Henry Kleeman's Committee was asked to schedule the show out of town, and Edith Halpert to take care of publicity. The exhibition will open June 3, 1943, and run through the month of June.

Yours faithfully,



P. S. A catalogue will be printed, so please accompany each picture with about fifty words, citing the name of the artist and his honors. The name of the gallery will be placed below this history of the artist.

EXHIBITION JUNE 1 — 26, 1943  
PAINTINGS BY FAMOUS AMERICAN ARTISTS  
MAXIMUM PRICE ONE HUNDRED AND FIFTY DOLLARS





# Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

## Williamsburg, Virginia

May 29, 1943

Mrs. Edith Halpert  
The Downtown Gallery  
43 East 51st Street  
New York City

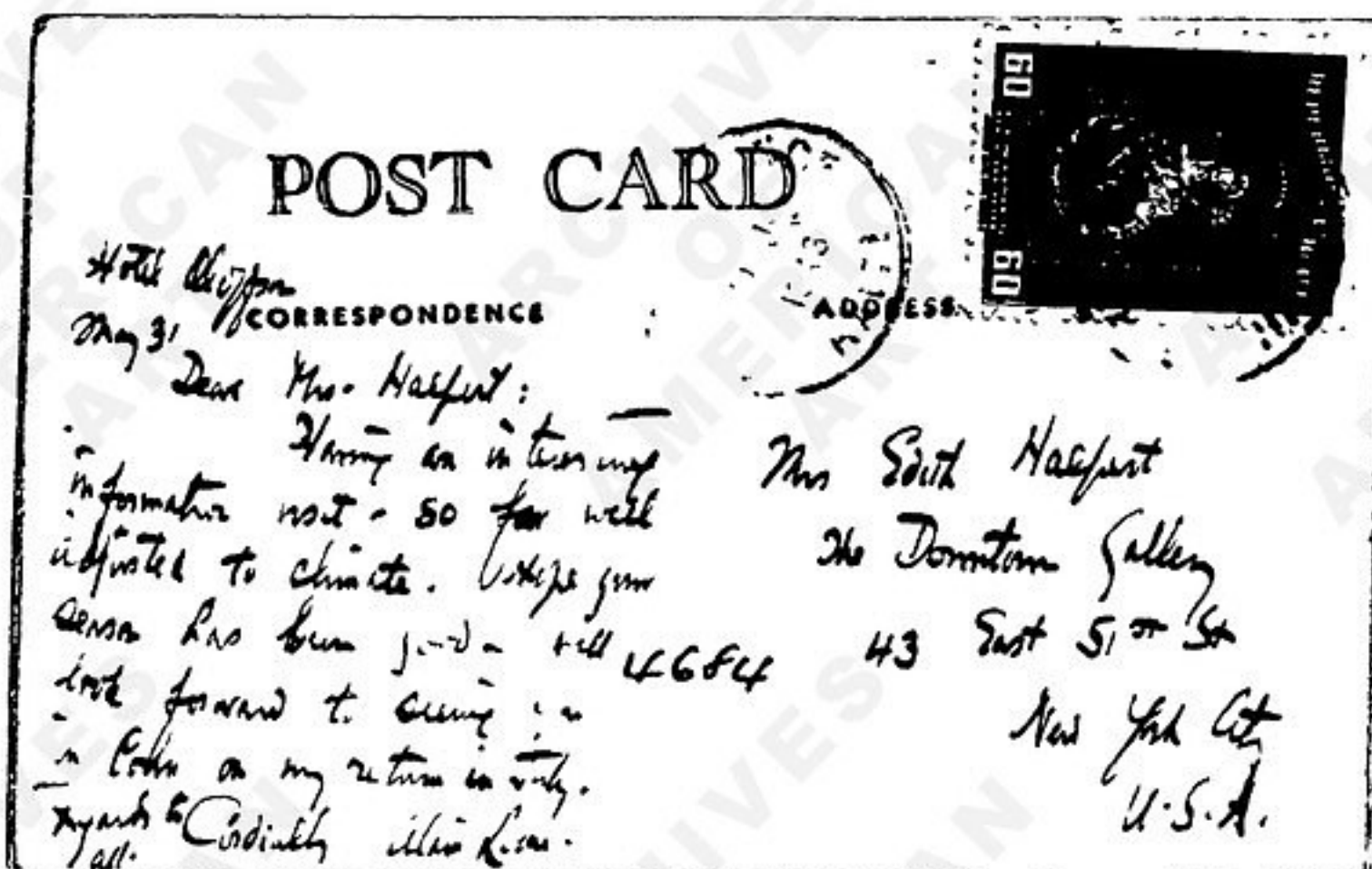
Dear Mrs. Halpert:

Thank you so much for your letter of May 20 with the information concerning two of our paintings in the Folk Art collection. We appreciate your passing this on to us, and are delighted to have it for our records.

Mr. Cogar has left us to do some special work for the Navy, so we are struggling along as best we can without him. All of us will be glad when this war is over and he will be back with us again.

Sincerely yours,

*Dorothy Geiger*  
Dorothy M. Geiger



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





June 1, 1943

X  
Mr. Keith Warner  
Gloversville  
New York

Dear Mr. Warner:

Because of your interest in the work of truly  
creative artists I am very eager to have you see  
the current exhibition of thirty paintings in  
 gouache by Jacob Lawrence who produced this  
series recently depicting life in Harlem.

I am sure you will enjoy seeing this extraordinary  
collection of paintings. Because of the tremendous  
interest in this show, we have extended the date  
through June 4th. Do come in.

Sincerely yours

EGH1a

June 1, 1943

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Mr. A. Alan Post  
Department of Economics  
American University  
Washington, D. C.

Dear Mr. Post:

Some time ago you wrote regarding the work of Jacob Lawrence.

Although we sent you a catalogue of our current exhibition of paintings depicting life in Harlem, I am sending you this note as a special reminder. The exhibition offers a rare experience and I am sure you will enjoy seeing the thirty paintings on view. Because of the tremendous interest in this show, we have extended the date through June 4th.

Sincerely yours

EGH1a

# BIGNOU GALLERY, Inc.

ROLLS-ROYCE BUILDING  
32 EAST 57TH STREET

NEW YORK

DUNCAN MACDONALD, PRESIDENT  
GEORGES F. KELLER, VICE PRESIDENT

CABLE ADDRESS "ETIBIGNOU"  
TELEPHONE PLAZA 3-2568

June 2, 1943

Mr. Robert Carlen  
Carlen Galleries  
323 South 16th Street  
Philadelphia, Penna.

Dear Mr. Carlen:

We have a request for one of Pipin's new pictures, something in the same style and color as the one that has been acquired by Dr. Barnes. The friend of our gallery, who saw that picture in the Foundation on a recent visit, thinks he would like to buy a similar one. We would appreciate hearing from you if you have any of this kind available, and if so, what the net price to the gallery would be. If you have one, we would appreciate your sending us a photograph.

Yours very sincerely,

  
BIGNOU GALLERY, INC.



ROBERT CARLEN GALLERY  
323 South Sixteenth Street, Phila., Pa.

June 4, 1943.

Mrs. Edith Halpert,  
Downtown Gallery,  
43 E. 51st St., N.Y.C.

Dear Edith:

I am enclosing herewith letter I received from  
Georges Keller, of the Bignon Gallery, which is self-explanatory.

Will you please co-operate with him to the fullest  
extent you consider advisable. If possible I would like to oblige  
him as I feel due to our previous association on Pippin's work I  
owe them a moral obligation to do so in requests of this kind.  
However, I leave the final decision in cases of this kind entirely  
up to you as I feel certain that what you do decide is proper ~~in~~  
~~requests of this kind will be decided~~ <sup>WITH</sup> fairness and justice to  
all of us concerned.

Mr. Keller refers to an example of Pippin's recent  
work that their client saw that was the last painting I sold to  
Dr. Barnes, and which they would like to have something in the  
same style and color. The "Victory Garden" which I turned over to  
you several weeks ago is done in the same manner and is also approxi-  
mately the same size as this painting of Dr. Barnes. They obviously  
want one of his brightly colored canvases and the "Victory Garden" is  
in this class.

As to price Mr. Keller is fully aware that Pippin's  
prices are up considerably from what they were several years ago.  
He wants a net price so you will have to give him that as I am  
satisfied that you will quote him one that will satisfy us all.

I sold two large canvases of George Victory recently  
as well as another Pippin and this together with some other business  
I transacted recently has made this time of the year the best I have  
ever experienced.

I am taking Alice and the two children down to the  
seashore to-morrow. They will be away till October so I will have  
plenty of time to devote to trying to sell pictures. The heat is  
terrific so I am glad they are getting away especially as it has been  
so hard on the kids. If you ever come down to the seashore you are  
perfectly welcome to come to our place as a guest as we can arrange room  
if we are informed in advance. I spoke to Sonia yesterday and I told  
her we would have time to go out to dinner together whenever she is in  
town and we can paint the town "red" without Michael—that is when he is  
working.

I am grateful to you for the dinner the last time I was  
over to New York. The next time I see you which will be sometime very  
soon you have to be my dinner guest out. (you to pick any place you want  
to eat at).

Hoping you are well despite the weather and business con-  
tinues good for you, I am

Very sincerely yours,

SUMMER ADDRESS  
#9 N. SWARTHMORE AVE.  
VENTNOR, N.J.

*Robert Carlen*  
P.S. *Recommen* *Kiss Little*

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mr. Hill

435 Convent Ave.,  
New York, N.Y.  
June 4, 1943

The Townsends Gallery  
43 East 51 St.  
New York, N.Y.

Gentlemen:

Enclosed find check for  
sixty dollars as purchase  
price of Jacob Lawrence painting  
number 22. I am very  
grateful for the discount you  
gave me.

Yours sincerely,  
Cynthia Allen



June 4, 1943

Mr. Charles H. Sawyer, Director  
Worcester Art Museum  
Worcester, Massachusetts

Dear Mr. Sawyer:

The editors of VOGUE Magazine were so enthusiastic about the Jacob Lawrence exhibition that they selected twelve of the paintings for reproduction in color in a forthcoming issue. Among those selected is the one you purchased "They live in Fire Traps". Will you please advise me what or we may have your permission to have it reproduced and if so, whether the museum wants to be credited with the ownership.

As VOGUE is sending for the pictures on Monday, I should appreciate an immediate reply by wire, (collect).

Sincerely yours

EGH1a



# WALKER ART CENTER

June 4, 1943.

Mrs. Edith Halpert,  
Downtown Gallery,  
43 E. 51st St.,  
New York City.

Dear Edith:

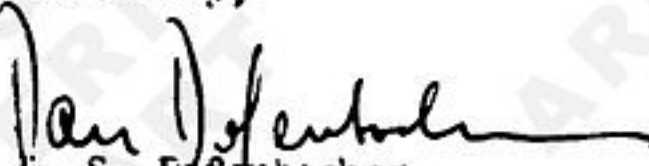
I really tried very hard to find one of the local "big boys" to buy cuts of your artists. Finally, in sheer desperation, I paid for one of the Davis myself. | Ha!

I have installed the show in the usual superb Walker Art Center style and it looks very good. Although the opening last night suffered from war time afflictions, the crowd seemed considerably impressed. I am crossing my fingers in saying this, but I really believe that a few other people than ourselves will buy. Of course if this miracle occurs, I will take a vacation for a month to celebrate.

Under separate cover I am sending you a number of the catalogs, hoping that you will see that each of your artists gets one of them.

We do not plan to make our purchase selections until the latter part of the month.

Sincerely,

  
L. S. Lefebacher  
Director

LSD:ad

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9437 Santa Monica Blvd.,  
Beverly Hills, California,  
June 7, 1943.

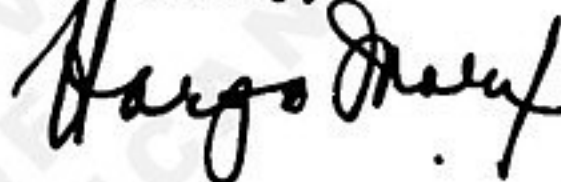
Mrs. Edith G. Halpert,  
Downtown Galleries,  
43 East 51 Street,  
New York City.

Dear Mrs. Halpert:

We were very glad to hear from you but don't forget, we're still waiting to hear that you want to sell "The Baby with the Red Shoes" to us for \$1600 -- or less. And, lest you've overlooked it, income tax time is almost here again.

With kindest regards from us  
both,

Sincerely,



June 8, 1943

Mr. Walter Heil, Director  
M. H. De Young Memorial Museum  
Golden Gate Park  
San Francisco, California

Dear Mr. Heil:

As far as I know, the following are the only self portraits by artists on our list to be included in your forthcoming exhibition.

Bernard Karfiol  
Yasuo Kuniyoshi  
Julian Levi  
Katherine Schmitt

All of these were photographed by professionals who have the negatives available for reprints if you desire any. It seems unnecessary to have Gray make duplicate negatives since I am sure you will be pleased with the originals. If you will let me know how many of each of the pictures you require, I shall order prints and have them charged directly to you.

However, if you prefer to have Gray make the photographs, we shall be glad to follow your wishes in the matter.

Sincerely yours

EGHla



PIETRO BELLUSCHI - ARCHITECT  
W. H. CROWELL, F.A.I.A. I. G. SMITH, A.I.A. ASSOCIATES  
2040 S. W. JEFFERSON STREET - PORTLAND, OREGON

June 9, 1943

The Downtown Gallery  
43 East 51 Street  
New York, New York

Gentlemen:

Attention: Mrs. Edith Gregot Halpert, Director

Your letter of June 4, in regard to the Jacob Lawrence paintings has been received.

Credit lines should be as follows:

- #2 - Most of the people are very poor - Pietro Belluschi
- 15 You can bootlet whiskey for 25¢ a quart, and  
24 The undertakers do a good business -  
Portland Art Museum

Sincerely yours,

PIETRO BELLUSCHI, ARCHITECT

By

*Vallen Andrus*

✓  
enter  
in book  
book  
photo  
book  
=

a/

rior to publishing information regarding sales transactions,  
creators are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 10, 1943

Mr. C. K. Johnson  
Hurley  
New York

Dear Mr. Joanson:

I am enclosing my check with the corresponding bill. I apologize for the long delay.

Will you please tell me what prices you have on the A. D. Browere paintings of "Rip Van Winkle" series and whether they would be available if my new client shows serious interest in these pictures.

Sincerely yours

EGHla

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M. H. DE YOUNG MEMORIAL MUSEUM

Golden Gate Park,  
San Francisco, California

OFFICE OF THE DIRECTOR

June 10, 1943

Mrs. Edith Halpert, Director  
The Downtown Gallery  
43 East 51st Street  
New York City

Dear Mrs. Halpert:

Thank you very much for your very kind letters to Dr. Heil and for your friendly interest in our "Meet the Artist" exhibition.

I apologize for this tardy acknowledgment - I hope you will excuse us. The main reason for not writing you is that Dr. Heil was supposed to have gone East early in the Spring in connection with the show at which time he wanted to visit you and discuss his plans for the exhibition with you personally. However, due to a deluge of work and unforeseen difficulties here, he has had to postpone his trip again and again. Likewise, the opening of the show had to be postponed, but it is now definitely set for the latter part of July.

Practically all of your artists were included in our original list of invitations. The attached page will give you the results of our endeavors. We are very disappointed about those who have not answered - all have been sent follow up letters. We were hoping that self-portraits by all were just awaiting shipping instructions at your gallery, but your letter received this morning tells us this is not so. Of course, it is possible that some of these artists, too, are away at war, but if not, do you think any of them could still be urged to do something - if not a painting, perhaps a drawing. All are of such importance that even a pencil sketch would be most welcome. We do have some excellent drawings and sketches already. If you think we should write some of these artists again, please let us know. We were able to persuade Mr. Zerbe to change his mind.

We did not write William Zorach because it is our understanding that he now works entirely in the field of sculpture.

We should appreciate it very much if you would have three glossy prints each made from the negatives you mention and would you please request that they be sent to us, along with the bill in quadruplicate, as soon as possible. Thank you very much for bringing this to our attention.

use to publishing information regarding sales transactions, eachers are responsible for obtaining written permission, in both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.



Mrs. Halpert

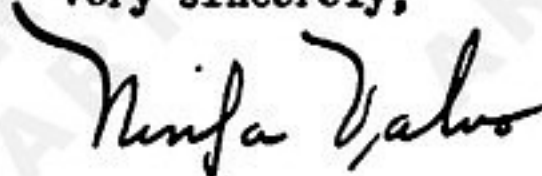
-2-

Please arrange with Budworth for the shipment of all pictures. Naturally we assume all expenses in connection with collecting, packing and shipping, and all portraits are covered on our wall to wall all risk blanket insurance policy.

I am sending under separate cover a number of our forms requesting information for the catalogue, insurance, etc. - with the hope that you will need more than four.

With renewed thanks for your kind cooperation, I am

Very sincerely,



(Miss) Nina Valvo  
Associate Curator of Paintings

✓ <u>Raymond Breinin</u>	Yes - painting already here.
Stuart Davis	Refused.
— O. Louis Guglielmi	No answer.
✓ <u>Bernard Karfiol</u>	Yes - 1 or 2.
✓ <u>Yasuo Kuniyoshi</u>	Yes - 2. Self Portrait as a Golfer from Museum Modern Art and Mr. Kuniyoshi said he would try to do another.
✓ <u>Julian Levi</u>	Yes - 2. Autobiography and Studio Painting (James Holsaert Collection)
— Jack Levine	In Africa
— Edmund Lewandowski	No answer.
✓ <u>Katherine Schmidt</u>	Yes. 1 or 2.
Charles Sheeler	Refused.
— Mitchell Siporin	In Africa.
Niles Spencer	No answer.
William Steig	Refused.
✓ <u>Karl Zerbe</u>	Yes. Received letter this morning saying he would paint one.

June 10, 1943

Mr. W. F. Davidson  
M. Knoedler & Company  
14 East 57 Street  
New York, N. Y.

Dear Mr. Davidson:

I am sending the photographs of the Browere paintings representing the "Rip Van Winkle" series. The dimensions are listed on the reverse side of each photograph.

The information on Browere appears below:

Albertus D. O. Browere, American was born in Tarrytown, New York, 1914, and died in Catskill, New York, in 1887. He was the son of John Henri Browere, the artist, who made the life masks of Jefferson, Gilbert Stuart and many other eminent Americans. He studied at the National Academy, but preferred to paint the local scenes of his own territory.

The four paintings were offered to Dr. Hugh Grant Rowell late in December, 1940. I believe I told you that Dr. Rowell stated that "average stuff brings about \$35 to \$50". I don't recall the exact figure quoted at the time but I am writing to the owner to ascertain what he is asking for the group and shall advise you accordingly -- if you are interested in these paintings.

Sincerely yours

EGHla

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June 11, 1943

Mr. Bartlett Hayes, Director  
Addison Gallery of Art  
Andover, Massachusetts

Dear Mr. Hayes:

I am sorry you decided against the purchase of the Laurence gouache. Mrs. Jonas Werberg bought it recently and it is being reproduced in color in VOGUE Magazine, together with eleven other examples of her work. The cover was a howling success with twenty pictures sold and the ensuing publicity. Perhaps at some future time your budget will permit such an acquisition.

Incidentally, will you let me know when you would like to have the Lewarowski watercolor "Boats" shipped to you. I am referring to the picture you selected at the Museum of Modern Art for your October Budget. Although you cannot pay for it until then, we shall be glad to send the picture on immediately.

Sincerely yours

EGH:1

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**ART MUSEUM OF THE NEW BRITAIN INSTITUTE  
86 LEXINGTON STREET  
NEW BRITAIN, CONNECTICUT**

**MRS. EDWARDS D. CASE**  
Custodian

June 11, 1943

Mrs. Halpert,  
Downtown Galleries,  
43 East 51st St.,  
New York, N. Y.

Dear Mrs. Halpert:-

The Art Museum of the New Britain Institute  
and its Board of Directors sincerely thank you for your excellent  
cooperation and help in our recent Exhibition.

We regret our inability to purchase all of the  
fine paintings shown, but feel gratified in the few purchases made.

Hoping the stress of the times will be soon  
alleviated and that we may again have representations from your  
excellent gallery, I remain,

Sincerely yours,

SANFORD LOW

Board of Directors

per *Edna Case*

JUNE 11, 1943

MRS. EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
43 EAST 51ST STREET  
NEW YORK CITY

DEAR MRS. HALPERT:

THE GRAND RAPIDS ART GALLERY HAS FORMULATED A PLAN OF EXHIBITION FOR THE 1943-1944 SEASON BASED ON THE THEME OF OUR AMERICAN HERITAGE, WHICH WILL INCLUDE FOUR MAJOR EXHIBITIONS OF AMERICAN ART PROGRESSING IN CHRONOLOGICAL SEQUENCE, AS WELL AS A SERIES OF CORRELATED ACTIVITIES WHICH WILL REACH A WIDE CROSS-SECTION OF THE COMMUNITY. THAT YOU MAY UNDERSTAND THE SCOPE AND NATURE OF THIS CORRELATION, I ENCLOSE A MIMEOGRAPHED OUTLINE OF THE FORTHCOMING PROJECT.

THE ENTIRE PROGRAM HAS DEVELOPED WITH THE ENDORSEMENT AND COOPERATION OF THE U.S. DEPARTMENT OF EDUCATION, THE CITY ADMINISTRATION OF GRAND RAPIDS, THE LOCAL BOARD OF EDUCATION AND NUMEROUS OTHER CIVIC AND SOCIAL AGENCIES.

FROM THE ENCLOSED OUTLINE, YOU WILL SEE THAT THE FIRST OF THESE CONSECUTIVE EXHIBITIONS IS TO FEATURE ART OF THE COLONIAL AND REVOLUTIONARY PERIOD, RUNNING FROM SEPTEMBER 26 THROUGH OCTOBER 31. IN CONNECTION WITH THIS SHOW, I AM WRITING TO ASK FOR THE LOAN OF PORTRAIT OF JACOBUS VAN SLYKE BY PETER VANDERLYN FROM THE COLLECTION OF YOUR GALLERY. YOUR COOPERATION IN THIS MATTER MEANS A GREAT DEAL TO US, AND TO THE SUCCESS OF OUR COMMUNITY PROJECT.

TO INSURE SUFFICIENT TIME FOR INSTALLATION, WE WOULD APPRECIATE YOUR SHIPPING BY SEPTEMBER 15. OF COURSE WE WILL PAY THE COST OF PACKING, TRANSPORTATION AND INSURANCE AND WILL PROVIDE THE MOST ADEQUATE FACILITIES AND CARE IN HANDLING AND EXHIBITING.

MAY WE HEAR FROM YOU AT YOUR EARLIEST POSSIBLE CONVENIENCE, SO THAT YOUR SCHEDULES WILL BE COMPLETE FOR THE EARLY FALL SHOWING.

THANKING YOU MOST HEARTILY FOR YOUR CONSIDERATION OF OUR REQUEST,  
I AM

SINCERELY YOURS,

*Otto K. Bach*  
OTTO KARL BACH, DIRECTOR



THE GRAND RAPIDS ART GALLERY PRESENTS "THE AMERICAN HERITAGE"

A 1943-1944 PROGRAM DESIGNED FOR COMMUNITY SERVICE, FOR USE  
IN THE SCHOOLS, FOR USE IN CLUB PROGRAMS, ALL DIRECTED TOWARD  
A KEENER APPRECIATION OF THE AMERICAN TRADITION.

THE PROGRAM WILL INCLUDE:

1. FOUR MAJOR ART EXHIBITS:

1. ART OF THE AMERICAN COLONIAL & REVOLUTIONARY  
PERIOD-SEPT. 26 THROUGH OCT. 31.
2. ART OF THE FEDERAL & CIVIL WAR PERIOD-NOV. 6  
THROUGH DEC. 11.
3. AMERICAN ART IN THE VICTORIAN ERA. JAN. 30  
THROUGH MARCH 4.
4. CONTEMPORARY AMERICAN ART-MAR. 11 THROUGH  
APRIL 15.

ALL OF THESE EXHIBITIONS WILL BE OPEN FREE  
TO THE PUBLIC, AND APPOINTMENTS FOR GALLERY  
TOURS MAY BE MADE FOR CLASS AND CLUB GROUPS.

11. 29 RADIO DRAMAS BROADCAST OCTOBER THROUGH APRIL 15.  
THIS RADIO SERIES WILL OFFER A CLUE FOR YOUNG  
PEOPLE, WHEREBY THEY MAY OBTAIN WEEKLY SUPPLE-  
MENTS ON AMERICAN CRAFT WORK.

111. A SERIES OF 20 SATURDAY AFTERNOON DEMONSTRATIONS  
AT THE GALLERY IN AMERICAN CRAFT, SUCH AS WEAVING  
AND SPINNING, WOOD CARVING AND STONE SCULPTURE,  
TEXTILE WORK, MARIONETTES, ETC. OPEN TO THE PUBLIC.

- 1V. A CLINIC ON CRAFT ON SATURDAY AFTERNOONS IN THE  
GALLERY STUDIOS FOR THOSE ENGAGED IN HOME CRAFT  
WORK AND WHO NEED ASSISTANCE ON THEIR PROJECTS.  
MATERIALS WILL ALSO BE AVAILABLE AT THE CLINIC AT  
COST PRICE.

- V. CORRELATION MATERIALS FOR THE SCHOOLS WILL IN-  
CLUDE LARGE CHARTS OF REPRODUCTIONS AND PROGRAM  
LISTINGS - ALSO BIBLIOGRAPHIES.

June 11, 1943

Mr. Gordon Washburn, Director  
Museum of The Rhode Island School of Design  
Providence, Rhode Island

Dear Mr. Washburn:

Recently I purchased a very interesting early American  
painting, size 34 x 48 -- a portrait of the two Romford  
Boys of Providence. A photograph is enclosed.

In my usual stock taking, I have discovered a considerable group of paintings and sculpture originally found in Rhode Island. The group is so interesting in its variation of subject matter, medium and style, that it would make an excellent exhibition for the Rhode Island Museum, with the thought of course that the entire or part of the collection would remain in Rhode Island. With so many people looking for tax deductions, it is likely that some of the old present such a collection to the museum. It certainly belongs in New England and its own home territory.

If you are interested I will be glad to exist, with terms and shall have additional photographs made of the other objects which have not been recorded. Many of the old paintings and sculptures have been in our collection for a long time but have not been shown since we exhibited only a few of our items from time to time.

The Romford portrait can be sent to Providence on approval if you so desire. The price is exceedingly low as I made an excellent buy -- \$275.

You may also be interested in several new paintings which have recently arrived. I know you were interested in his work when in Buffalo and his new examples are really superb. The gallery is closing for the summer on June 25th but my summer home is close enough to the city for me to make an occasional special trip if necessary.

May I hear from you.

Sincerely yours

EGHLa

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Researchers are responsible for obtaining written permission  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 11, 1943

Mr. Zsissly  
Warrenville,  
Illinois

Dear Mr. Zsissly:

Since the gallery is closing for the summer on June 21st, we are asking no plans for exhibitors at the moment. However, your work has always interested me and I shall be glad to communicate with you early in the fall when our yearly program is more crystallized.

Sincerely yours

EGH:la



ROBERT C. VOSE GALLERIES

559 *Boylston Street*  
*Boston*

CABLE ADDRESS  
"VOSEART, BOSTON"

ESTABLISHED  
1921

June 12th, 1943.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
43 East 51st Street,  
New York City.

Dear Mrs. Halpert;

What about the Zerbe Exhibition at Pittsfield? It is now a month since I last wrote you about it, and I have had no reply. Naturally, I am somewhat worried, especially as the Director of the Museum tells me he has definitely scheduled the show for the whole month of July, and has arranged a private view for the evening of July 1st.

As I told you in my last letter, they have space for quite a large number of pictures, and would like each of Mr. Zerbe's mediums represented. The main gallery is very large, and would require a number of the larger pictures as centers.

I understand from Mr. Zerbe that the Mt. Holyoke Exhibition consisted of twenty pictures. Pittsfield could easily use that number and more. Will you not let me know at once what arrangements we can make? If I could have a list, with sizes, of the pictures available there, I could tell how many we shall need in addition to those we still have on hand in Boston.

My thought was that the simplest way of getting them to Pittsfield would be to ship the pictures direct from their present location, without trying to assemble them in one place first. What do you think? Do let me hear from you at once!!

Yours very truly,

SluV/m.

*Robert C. Vose*

for to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 14, 1943

Mr. Otto Karl Bach, Director  
Grand Rapids Art Gallery  
230 Fulton Street, East  
Grand Rapids, Michigan

Dear Mr. Bach:

We shall be glad to cooperate with you by lending the painting "Portrait of Jacobus Van Slyke" by Peter Vanderlyn for your forthcoming exhibition. Incidentally, we have another superb example by this same artist -- one of the Van Alen twins which was shown in the American exhibition in Paris and also included in the "Masterpieces in Art" exhibition selected by Walter Pach for the World's Fair in New York. This can be included if you are interested.

May I suggest that you communicate with Budworth giving him shipping instructions for either one or both pictures. The gallery will be closed part of the summer, but will be open early in September, thus making it possible for Budworth to call any time between the first and fifteenth of the month.

The selling price of "Portrait of Jacobus Van Slyke" is \$2000 and that of the "Van Alen" twin is \$5000. The insurance valuation represents 90% of these figures.

Sincerely yours

EGHla

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June 14, 1943

Mr. S. Morton Vose  
Robert C. Vose Galleries  
559 Boylston Street  
Boston, Massachusetts

Dear Mr. Vose:

Before we make any final arrangements regarding the  
Corbe show, I should like to know what commission  
division you contemplate. As you know, we receive  
33 1/3% from the artists and on the occasion when  
a picture is sold for us by another dealer, we  
split the figure equally. However, I recall that  
you mentioned a much higher sum in your previous  
letter and should like to have a definite under-  
standing before the plans are put into action.

Sincerely yours

EGHla



# WALKER ART CENTER

June 14, 1943

Mrs. Edith Halpert,  
Downtown Gallery,  
43 E. 51st St.,  
New York City.

Dear Mrs. Halpert:

The purchase committee of the Art Center has had its final meeting and I am very pleased to tell you that we have purchased the following painting from your gallery:

Levine

"Neighborhood Physician"

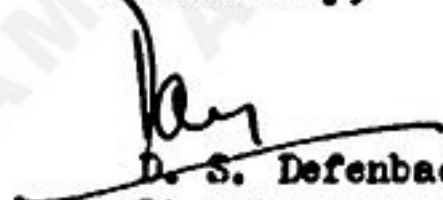
Would you please render us a statement so that our records will be complete. We will remit at once.

It is extremely important to us that we have a complete history of all paintings purchased. Would you please give us the following information:

1. The date of the painting.
2. A list of the exhibitions in which the painting was shown.
3. Has the painting ever been in any other private or museum collection? If so, can you give us a detailed history?
4. Could you obtain for us a letter about the painting from the artist? The letter may be of any length.

I am attaching a list of all of the paintings which we purchased from this exhibition. I thought you might be interested in this information.

Sincerely,

  
D. S. Defenbacher  
Director

DSD:ad  
Encl.

P.S..... I am most sorry about not getting the Guglielmi, although the Davis also makes me unhappy. D.S.D.

or to publishing information regarding sales transactions, scholars are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

AMERICAN ANTIQUES

PAINTINGS AND PRINTS

C. K. JOHNSON  
EARLY AMERICAN PORTRAITS  
HURLEY, NEW YORK

June 15. 43.

The Downtown Gallery  
43 East 51 St. N.Y.

Dear Madam:

Received your letter of June 10.  
We still have the paintings by  
H. D. Brown. price \$1400.

Very truly yours  
C. K. Johnson.

1700 Christine Ave.  
Anniston, Ala.  
June 15, 1943

Dear Sirs:

Your recent exhibition of Modern American Art (Artists for Victory) was certainly an honor for those exhibiting artists. I am especially interested in your award of \$2,000 Purchase Prize to Jack Levine for his "String Quartette". It is a very great privilege to have the Metropolitan Museum desire to own one's painting. Levine, a newcomer, has walked off with this distinct honor and prize and your walls are "enriched" by a very "criminal" mind as done strictly from imagination over a period of two long years.

I have before me a reproduction from the American Artist magazine of "Bring on the '30's", and there is also a photograph of the "Robert Capa '30's" is used to advertise Columbia Records. The advertisement can be seen in the Nov. 11, 1930 issue of Life magazine, and the reprint of the painting appears also four months later in Life (Nov. 11, 1930).

It would be given in to the program response to the letter in the office of the director of the "Society". The letter of the director of the "Society" is obviously one, but you have covered it by the "originality" in your own letter.

The following items were rejected:

"The Catholic Church" (a copy of the "Catholic Collection")  
instead of the "Catholic Church" (V. 17, 1900).  
The item, however, was not found only  
because it was not in the collection.  
The item, however, was not found only  
because it was not in the collection.

I should very much like to hear your comments.

Yours truly,  
C. H. L.

1111 דברי הימים

Enclosures

not to publishing information regarding sales transactions. Sellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





headed by critics

July 2nd 1941



it perhaps had more to do with the fact that the  
it has no responsibility for the man's actions  
of the unit and perhaps involved. It is not the  
with had other men could see it, which is an effort  
to see it in it, in the assumption that the information  
of it had been seen at the date of the

4-0402 MORRISTOWN

HOLLOW HILL FARM  
CONVENT, NEW JERSEY

June 16, 1943

Dear Mrs. Halpert:

I am ashamed to say I entirely forgot about the painting by Robert Hanna. He was an ancestor who did quite a few portraits which are rather amusing. I have meant to get in and talk with you about it but every day I get to New York I get frightfully busy on committee work and I just haven't got around to it. I am going to try to stop in tomorrow if possible.

I have a certain amount of sentiment about the painting and am wondering if it would be expensive to have it repaired and varnished and put in an appropriate frame. If I don't get in, please drop me a line about it but I am going to make every effort to get in either this week or next.

Yours sincerely,

*Samuel H. Moore*



MUSEUM OF ART  
*Rhode Island School of Design*  
Providence, Rhode Island.

June 16, 1943.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
43 East 51st Street,  
New York City.

Dear Mrs. Halpert:

I am tremendously interested  
in your suggestion of a Rhode Island exhibition,  
and would be delighted if you would send me  
photographs of all your material.

Unfortunately, I will not be  
in New York to see the Pippins until after the  
first of July, but will be glad to get in touch  
with you if I can do so then.

Sincerely yours,

Gordon Washburn

Gordon Washburn  
DIRECTOR

GBW/h

ROBERT C. VOSE GALLERIES

559 *Boylston Street*  
*Boston*

CABLE ADDRESS  
"VOSEART, BOSTON"

ESTABLISHED  
1941

June 16, 1943

Miss Edith Gregor Halpert  
The Downtown Gallery  
New York City

Dear Miss Halpert:

Thank you for your letter of the 14th.

The arrangement you mentioned regarding commissions--that is to say, splitting the thirty-three and one third per cent commission equally--is satisfactory to us. I hope there will be occasion to put it into effect!

I would like to know as soon as possible about how many pictures, and of what types, and **sizes** may be available for the Pittsfield exhibition. The Director has asked that they be shipped so as to arrive a few days before July 1st., in order to give plenty of time for arrangement and hanging.

As luck would have it, I have been ordered to active duty with the Massachusetts State Guard for the week of June 19, to 26, so I suppose my end of the arrangements will have to be completed immediately.

Sincerely yours,



SLV:arf

or to publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be shifted after a reasonable search whether an artist or purchaser is living, it can be assumed that the information y be published 60 years after the date of sale.



1300 30th St NW  
Washington 7 D.C.  
June 17, 1943

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carriers are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

Edith Roger Halpert  
The Downtown Gallery  
New York

Dear Miss Halpert:

I received the photograph of Kurojima's  
"All Alone" which is a very fine  
example of his work but not the  
one to which I lost my heart in  
Chicago. Of this was exhibited there in  
'41, the one I saw must have been  
there in '40. If I were only home  
I could easily look it up in the  
Catalogue. There are some more clues  
for you, however, which may help  
you solve the mystery.

As I remember, the woman  
wore underwear with a grey-blue  
cast to it. The upper part of her legs  
were not as completely covered as in  
this version. There was not the range  
of values indicated in the photograph



if I'll show. As I recall, there were  
fewer props: no cigarette, no  
magazine, less detail on the  
floor. The background of the  
two are very similar. The age and  
shape is probably the same but I  
recall the other as being more  
nearly square.

I will not come up this week  
but will wait with great interest  
word from you as to the a-  
vailability of the picture which  
I have described.

Yours -  
Dorothy Schramm  
(Mrs James Schramm)

BURNETT H. SHRYOCK

June 19, 1943

409 WEST MAIN STREET - CARBONDALE - ILLINOIS

Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
New York, New York.

Dear Mrs. Halpert:

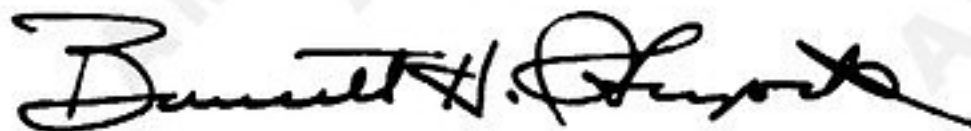
I should like to know at your very earliest convenience if we can count on enough of Mr. Breinin's paintings to open his One Man Show in our Little Gallery August 15th. It must not be any later than September 1st and this would be quite upsetting since we are anxious to overlap the end of the summer term and the beginning of the Fall term.

Since this Exhibition was a part of our contract with Mr. Breinin when he came to us we naturally do not feel obligated to pay transportation costs. However I have had a letter from Mr. Donovan, Director of Exhibitions at the University of Illinois saying that he would like to have the Show after it leaves us and that he will be able to pay something on transportation. He is also interested in having a One Man Show of Rainey Bennetts. The University of Illinois and ourselves would split the cost of transportation on this exhibit.

He is anxious to know the dates available as he is making out his next years schedule now. I am also anxious. I will want the Breinin Show until October 1st and would like to wait a month for the Bennett show as Miss Pain (Ceramic Sculptress on our staff) and I are having a two man show of our things for the month of October. I would therefore like to have the Bennett Show for the month of November overlapping two weeks into December.

I shall appreciate hearing from you at your earliest convenience.

Yours sincerely,



Burnett H. Shryock, Head  
Department of Fine and Useful Arts.  
Southern Illinois Normal University

200.

or to publishing information regarding sales transactions. Publishers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information has been published 60 years after the date of sale.



ROBERT C. VOSE GALLERIES

559 *Boylston Street*  
*Boston*

CABLE ADDRESS  
"VOSEART, BOSTON"

ESTABLISHED  
1944

June 19th, 1943,

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
43 East 51st Street,  
New York City.

Dear Mrs. Halpert;

In order to help you in arrangements for the Pittsfield exhibition, I am giving herewith all information I can. As I think I told you in my last letter, I must be away with the Massachusetts State Guard this coming week. However, any correspondence relative to the exhibition will either be taken care of by the office or forwarded to me.

In a comparable exhibition which we arranged for this Gallery a while ago, using the same rooms, thirty pictures of assorted sizes were well hung. The main gallery, as you may perhaps know, is a very large, court like room, and can display large pictures, at least for the centers.

I understand that in addition a smaller room and vestibule are optional, which gives some elasticity to the number required. A group of gouaches could be hung separately in one of these places.

A Private View has been planned for the First of July, and it is therefor desirable that the pictures be shipped so as to arrive early in the last week in June.

✓ We have available here a very few pictures, which can be sent direct. They are as follows; "Harvard College" (26x32), "Easter Morning" (25x31½), "Gloucester" (18x24), Harlequin with Banjo" (27½x13½), "Celia" (43x25), ✓ "Sunflowers" (40x29) and "Nature Morte". Of these "Harvard College" is at the moment under consideration. In gouache, we have "Circular Church, Charleston", "Spanish Moss", "Pink House, -Charleston", "Morning, Broad St." and "Colored Gardens, Charleston", all about 17½x24½.



To give you an idea of the Director's taste, he expressed a liking for "Easter Morning", "Sunflowers", "Table & Mirror", "Colored Painter", "Morning, Charleston", and did not care for "Acrobat", "Colored Garden", "Pink House". Some of the above named you now have in New York, I believe, as Mr. Zerbe took them away from Boston for the Mt. Holyoke exhibition.

Thanking you sincerely for your cooperation in this matter, and with the hope that it may prove satisfactory to Mr. Zerbe and ourselves, I remain,

Yours very truly,

SMV/m.

S. Milton Case

P.S.

At the request of Mr. Henry, I have sent some biographical material to the Museum, for advance publicity.

S. M. C.

June 21, 1943

Miss Emily Derr Ridey  
1720 Christine Avenue  
Anniston, Alabama

My dear Miss Ridey:

Your typewritten and unsigned letter of June 15th has come to my attention in which you accuse the artist, Corporal Jack Levine, of plagiarism in his painting "String Quartette," for which he received a purchase prize at the Metropolitan Museum. To prove your point you submit as evidence an advertisement showing a photograph of the Budapest String Quartet which appeared in LIFE, November 16, 1942.

Such a suggestion upon your part merely proves the extent of your total ignorance of both music and painting. Anyone with any knowledge of either subject would realize that there are only a limited number of arrangements in which an artist can show a string quartet. Furthermore, it is very greatly to the artist's credit that he took as his inspiration a theme that is so easily and universally understood. If you will examine both pictures, which I take pleasure in returning to you, you will see how far-fetched and malicious your suggestion is.

I am sending photostats of the photographs and your letter to Corporal Levine.

Very truly yours,

Francis Henry Taylor  
Director

FHT:U

JUNE 22, 1943

MRS. EDITH HALPERT, DIRECTOR  
THE DOWNTOWN GALLERY  
43 EAST 51ST STREET  
NEW YORK CITY

DEAR MRS. HALPERT:

THANK YOU FOR YOUR KIND OFFER OF COOPERATION. WE WILL BE DELIGHTED TO HAVE THE PORTRAIT OF ONE OF THE VAN ALLEN TWINS BY PIETER VANDERLYN IN ADDITION TO THE PORTRAIT OF JACOBUS VAN SLYKE FOR OUR FIRST OF THE SERIES OF EXHIBITIONS ON THE AMERICAN HERITAGE.

WE WILL CONTACT BUDWORTH AS YOU SUGGEST AND CARRY INSURANCE FOR THE AMOUNTS STATED IN YOUR LETTER.

VERY SINCERELY YOURS,

*Otto K. Bach*

OTTO KARL BACH, DIRECTOR

*BH*



June 22, 1943

Mr. W. F. Davidson  
H. Kneedler & Company  
14 East 57 Street  
New York, N. Y.

Dear Mr. Davidson:

I have just received a note from the owner of the four Browere paintings which he has advanced the price since his last offer to us.

Adding my small profit, I will have to get a minimum of two thousand dollars for the group of four. I believe that was the figure I quoted Dr. Rowell originally, but the subsequent interest in this type of material has naturally brought the prices up. The owner will agree to send the pictures on approval, but will not permit us to exhibit them here or elsewhere.

May I have your decision before the end of this week when I am leaving for the summer.

Sincerely yours

EGHla

June 22, 1943

Mrs. James Sohrann  
1300 - 30th Street N. W.  
Washington, D. C.

Dear Mrs. Sohrann:

Upon receipt of your letter, we went through all our records and ascertained that the picture you referred to was "Girl Thinking" exhibited at the Art Institute of Chicago during their "Half A Century of American Art" exhibition. In my estimation, this is one of the great pictures produced by Kuniyoshi. The artist feels equally strong about this canvas.

The dimensions are 40" x 50" and the price is only \$2000.

The gallery will be open through Friday, June 25th, but I shall be on the premises late that evening and on Saturday as well. If you can let me know the approximate time that you will be here -- if you decide on Saturday -- I shall arrange to be on hand and shall have a number of pictures on display for you. May I hear from you?

Sincerely yours

EOH1a

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

June 22, 1943

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. D. S. Dafenbacher, Director  
Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minn.

Dear Dan:

In answer to your request I am enclosing the bill in triplicate, although our official bill was sent to you a few days ago. I am also giving you the information as innumarated by you:

- #1 Printed in 1939
- #2 Exhibited - Carnegie Institute October 1940  
Downtown Gallery February 1941  
Springfield Museum April 1941  
American Dealers Ex. July 1941  
Museum of Modern Art January 1942  
" " " " circuit
- #3 Painting belonged to the artist until purchased by the Walker Galleries
- #4 Unfortunately the artist is on his way to the South Pacific or has reached his destination. He has been in the army for a year and is now a Technical Sergeant. I shall try to obtain a letter from him at some future time

A very interesting statement about his painting appears in the Museum of Modern Art catalogue "Americans, 1942" -- in conjunction with his one man group.

I am very pleased that the Walker Galleries has chosen this very fine canvas to represent one of our brilliant young artists. Of course I should like to see several other acquisitions made from this gallery, but eventually none of our men will no doubt be represented in your collection. Perhaps Guglielmi (he is also in the army) can be bought through some extra curricular method. My very best regards.

Sincerely yours

EGHla



June 23, 1943

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Miss Linfa Valvo  
Associate Curator of Paintings  
H. H. De Young Memorial Museum  
Golden Gate Park  
San Francisco, California

Dear Miss Valvo:

Budworth called at the gallery for the Kuniyoshi and Levi self portraits, and I believe made arrangements to pick up the Karfiol and Schmidt at their respective studios.

Guglielmi, Levine, Lewandowski and Siporin are all in the service and have been for some time, making it impossible for them to produce any pictures for your exhibition. None of them have painted self portraits previously.

The Museum of Modern Art owns a conte crayon drawing by Charles Sheeler which includes a self portrait as reflected in a glass before which a telephone appears. He has done no others -- and like Davis and Spencer, finds the subject a little out of their territory. I have talked with these, but doubt whether they can produce anything in the way of a self portrait for the show. William Steig has been very ill for some months and is not in a position to do anything either. I am sorry that this seems to be limited cooperation but in every instance there is an excellent reason.

Will you be good enough to credit the following 'courtesy The Downtown Gallery':

Raymond Breinin  
Bernard Karfiol  
Yasuo Kuniyoshi

Julian Levi  
Katherine Schmidt  
Karl Zerbe

The exhibition should be a great success and I hope that when a catalogue is issued a copy will be sent to me.

Sincerely yours

EGHla

Zsissly  
Warrenville  
Illinois

June 23rd, 1943

Edith G. Halpert, Director  
The Downtown Gallery  
43 East 51 St. N.Y.

Dear Mrs. Halpert:

Your letter of the 11th ~~on~~ hand. I will  
be glad to have you contact me in the fall when you reopen  
your gallery again.

Thanking you,

I am,  
Yours sincerely,



Zsissly



1000 50th St 11th  
Washington 7 D.C.  
June 26, 1943

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has been published 60 years after the date of sale.

Edith Fuger Walpert  
The Dorothea Gallery  
New York City

North 6557

Dear Miss Walpert:

For some reason I missed the  
fact that your gallery was to close for  
the summer and your last letter  
arrived at late for me to make  
arrangements for a New York  
trip this week.

On the chance that you might  
be in the environs at the time I  
will tell you that I am planning  
a trip to New England with tentative  
dates which now stand July 18th to  
the 28th or 31st. If those hold they  
mean that I would be in New York  
the 15th, the 29th or <sup>Aug. 1st</sup> ~~Aug. 1st~~. I will  
know fairly soon the exact date  
and if you, in the meantime,  
~~will~~ write me that there is any



chance of my seeing Huntington's pictures at either end of my journey I will proceed to make plans. I can see by my calendar that the first is on a Sunday. I might spend that weekend in New York if Monday, the 2<sup>nd</sup>, <sup>Monday</sup> were a possibility.

Yes, "first thinking" is the one I had in mind. I am very anxious, however, to see all you have of his work.

Yours,  
Dorothy Schreiner

LAWRENCE KUPFERMAN 132 MYRTLE STREET BOSTON, MASSACHUSETTS

14,

June 28, 1943

Mrs Edith G. Halpert, Director,  
The Downtown Gallery,  
43 East 51<sup>st</sup> Street,  
New York, N. Y.

Dear Mrs. Halpert:

I am returning to  
you by parcel post Yasuo Kuniyoshi's  
lithograph, "Circus Performer" which  
you so kindly lent me for use in  
an article which I wrote for  
Magazine of Art. Unfortunately,  
the article will be not used.

Thanking you for your  
cooperation in this matter, I am  
with all good wishes,

Sincerely yours,  
Lawrence Kupperman -

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has been published 60 years after the date of sale.



# THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272

CABLE ADDRESS "ARTCLUB"

Please reply to  
585 Longwood Avenue,  
Glencoe, Illinois.

June 30th, 1943

Mrs. Edith Halpert,  
Downtown Gallery,  
43 East 51st Street,  
New York City.

Dear Mrs. Halpert:

After several years of preparation, Sidney Janis' book, Four Centuries of American Primitive Painting, is scheduled for late fall publication. In anticipation of this event, we have asked the author to arrange, at The Arts Club of Chicago, an exhibition of the most important works represented in the book, and we are pleased to announce that he has consented to do so.

You will recall that you have already granted permission for the publication in reproduction of several examples from your American Folk Art collection. Of this group, we are especially interested in the following:

530X	Burnish Sisters by William Prior, 1854, oil	1500
122X	Child in Wicker Basket, by Joseph Stock, ca 1840, oil	7000
N	X Boy in Blue (formerly I.C. Wild Collection) oil	1000.
N	Royal Psalmist, by Lucy Douglas, 1810, water color	500.
N	Warrior's Return, ca 1800, water color and applique	500
N	67X Watermelon, water color ca 1820	750
N	Man in Cloak, by J.V. Giles, ca 1810, paint and pin prick	

We are writing now to ask if we may borrow these seven excellent works for this occasion. The inclusion of these works will add immeasurably to the interest of the exhibition and, because of their special significance, they will contribute in no small way to the integration of the show.

The exhibition will open the first week in November, 1943, and will run for a period of three weeks. The Arts Club will, of course, bear all costs of packing, transportation and insurance, both in transit and while on exhibition. As our catalog goes to press at a rather early date, would you kindly have the enclosed blanks filled in and returned to us as soon as it is convenient?

As you know, Budworth is our packer and forwarder and we

or to publishing information regarding sales transactions, eachers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information v he published 60 years after the date of sale.



# THE ART INSTITUTE OF CHICAGO

POTTER PALMER, *President*  
ROBERT ALLERTON, *Vice-President*  
DANIEL CATTON RICH, *Director of Fine Arts*

CHARLES H. WORCESTER, *Honorary President*  
PERCY B. ECKHART, *Vice-President*  
CHARLES H. BURKHOLDER, *Director of Finance and Operation*

WALTER B. SMITH, *Treasurer*  
CHAUNCEY McCORMICK, *Vice-President*  
CHARLES FABENS KELLEY, *Assistant Director*

RUSSELL TYSON, *Vice-President*

TELEPHONE CENTRAL 7080

July 2, 1945

Dear Mrs. Halpert:

As you know, Charles Sheeler is serving on our Jury of Award, which meets on October 15. The Society for Contemporary American Art, through whom we acquired your painting by Julian Levi, are anxious to have their first fall meeting at that time, and would like to have a prominent American painter as a speaker. Would you be kind enough to tell me quite frankly whether you think Mr. Sheeler could give an interesting and stimulating talk before a group of about fifty? They do not wish to approach him without first having some assurance of his ability as a speaker. They would like to have him express some of his views and reactions to contemporary American painting, showing some of the pictures in our Annual Exhibition as a background for his remarks. I should appreciate very much having your reaction.

Yours sincerely,

*Frederick A. Sweet*  
Frederick A. Sweet

Associate Curator of Painting and Sculpture

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
43 E. 51 St.  
New York, N. Y.

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July 6, 1943

Mr. Pietro Belluschi  
2040 S. W. Jefferson Street  
Portland, Oregon

Dear Mr. Belluschi:

Vogue Magazine has finally returned "Most of the People are Poor" by Jacob Lawrence which is being reproduced in a forthcoming issue. Thus we are now ready to make a complete shipment to you. Berkeley is calling for the pictures this afternoon and will pack and send them within the next few days.

I hope you will enjoy living with this fine painting. It might interest you to learn that twenty-two of the Lawrence's were sold and the show was the most successful held for a number of years. Most of the later visitors were convinced that you got the cream of the collection.

Sincerely yours

EGHLa

July 6, 1943

Mr. H. W. Janson, Vice Chairman  
The Bookshop  
386 North Euclid Avenue  
St. Louis, Missouri

Dear Mr. Janson:

Karl Kerbe has forwarded your letter to me.

We shall indeed be glad to cooperate with you in connection with a one man show of his painting. At present, practically all of his work is on view at the Berkshire Museum in Pittsfield, Massachusetts, where his one man exhibition is to continue through the month of July. The entire collection will be returned to us early in August when we can make the selection of eight oils and the four gouaches we have in stock. Perhaps Mr. Kerbe can send drawings to you direct. Would the opening date of August 15th be satisfactory? The gallery is closed during July and August but we plan to reopen on September 6th and naturally want to have most of our stock here by that time or shortly after. Thus, the August 15th date would be most satisfactory for us. However, if you find this inconvenient, please let me know and we shall try to make corresponding arrangements with your wishes in the matter.

Sincerely yours

EOHla



July 7, 1943

Mr. Wm. N. Eisendrath  
Chairman, Exhibition Committee  
The Arts Club of Chicago  
595 Longwood Avenue  
Glencoe, Illinois

Dear Mr. Eisendrath:

Enclosed you will find the filled in blanks for  
the paintings you requested for your American  
show.

With the exception of the "Boy in Blue", which  
has been recently sold to a private collector  
in Philadelphia, the pictures may all be called  
for at this address. I shall give you further  
particulars about the "Boy in Blue" later.

Will you be good enough to give me about two  
weeks notice about delivery date as I have a  
number of these items at my summer home in  
Connecticut. These will have to be brought  
to the city.

Sincerely yours

EGHla

July 7th, 1943

Dear Alice Nye In Her Shop of Small Antiques, Attention!

Chalk ware beautiful statues of Marguerita and Faust! Colored!  
Blue Predominating! Marguerita has the same blond curls, the  
same gold reticule with long cord, Faust the same jaunty cape--  
a blue one-- Faust has long dark brown hair, his puffed cap with  
pink band, a slashed and puffed jerkin, bare legs and instep  
strap slippers. One of Marguerite's blond braids in front, the  
other down her back. Their faces are beautiful and perfect,  
Marguerite has pink cheeks, blue eyes, rosy lips; Faust dark  
tan skin, moustache and short flowing beard. They are positively  
lifelike, most beautiful modelling. Loads of gold banding and  
braid on their clothes, Marguerite has a long flowing train, both  
look as if they are accustomed to seeing the light at the net-- only more  
beautiful! Faust is 22 inches tall from his stance on the pedestal,  
Marguerite 21 inches tall. Faust is making devoted love to ...  
his arm around her shoulders, one hand showing on her arm oppo-  
site to where he is standing. ... both hands raised to her  
breast in a very graceful pose. The faces are beautifully done and  
also very beautiful.

So they are not all in museums after all! These are in fine  
condition, a small area of white size of dime on side of base,  
one tiny fleck on Faust's face where it doesn't show unless one  
looks for it, all helping to prove them very genuine and old.  
Otherwise in perfect condition.

ALICE NYE  
SMALL ANTIQUES  
130 1/2 East 65th Street  
New York City

July 7, 1943

Mrs. Isabel Carleton Wilde  
c/o Mrs. Frances Doughty  
3901 - 44th Street  
Long Island City, N. Y.

Dear Mrs. Wilde:

I hope you are feeling very much better.

As I mentioned to your daughter, I have under consideration the idea of a special exhibition of your collection which I purchased last year. Because the information I obtained is so very sketchy, I find that it will be impossible for me to catalogue the items correctly and completely. No doubt you have data available particularly in connection with the localities in which the objects were found. Unless such material can be obtained, a catalogue would be almost worthless.

It occurred to me that you might be interested in making up such a catalogue for us during the summer months. That is, before the first of September when I am planning to reopen the gallery with the Folk Art show. Would you be good enough to let me know whether or not you are interested and what you would charge for this work. Naturally I am eager to have as much information as possible in connection with the Folk Art material that has been assembled. In answering will you be good enough to address me at -- Newtown, Connecticut.

Sincerely yours

EGHla

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LIONEL R. BAUMAN

July 10, 1943.

Dear Mrs. Harper -

There is quite some activity on 5<sup>th</sup> and  
I thought I ought to give you the latest dope.  
The Freedom House building is still for sale and  
they won't take less than \$35,000 cash.

The building you are in now is priced at \$65,000.  
The owner wants \$20,000 cash, a \$17,500 second  
mortgage above the existing \$27,500 mortgage.

There is another building on the same block for  
sale. They are asking \$50,000 cash and I don't know  
whether you are interested in anything this high.

In view of the present market, I can tell  
you honestly there is nothing around that touches  
the Freedom House situation. If you want me  
to do anything further let me know.

We are at the beach at Neponsit for the

Summer, thank you Lord.

How is Newton? If you find any nice houses  
for me let me know since I'd like to go to Conn  
next year. Have a nice summer and keep

well.

Sincerely,

John R. Bannan

333 Beach 143 St.

Neponset, L. I.

My.



## AMERICAN COUNCIL OF LEARNED SOCIETIES

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published 60 years after the date of sale.

c/o Blums  
230 East 5 Street  
New York City

July 12, 1943

Mrs. Edith G. Halpert  
Newtown, Conn.

Dear Mrs. Halpert:

The telephone exchange has given me your address, and also informed me that you sometimes come into New York on Wednesdays. I am writing you on the chance that you may be doing so this week and, unless you have made arrangements which will not allow this, that I may have an opportunity to see you then.

I am with the above society, which is sponsoring a study of the Federal Art Projects. I am preparing the report on the Federal Art Project. Although we are, of course, making ample use of the official records in Washington, we are very anxious to prepare a record which will be as complete and veracious as possible. This, we have found, can hardly be done without the cooperation of those who have been formerly connected with the project, and have participated in the organization of the project and the formulation of its program. Many of the details are missing from the documents which we have, and not a few of them, of course, never found their way into those records. We are also very much interested in the human element which was so important in the history of the project.

I have already had the pleasure of meeting a number of individuals who were connected with the Federal Art Project, and have found their cooperation most gratifying. I should welcome an opportunity to discuss various phases of the project with you, if possible. I have taken advantage of a week's visit to New York to interview a number of individuals formerly with the project, and shall remain here until Thursday. Since I might otherwise leave the house early, may I suggest that if you are available Wednesday, I shall be glad to meet you either in the morning, or, if it is convenient, in the evening; and that either a special delivery letter, or a telegram sent collect, would ensure the meeting.



*with you* \* Trusting that I shall have the pleasure of discussing the  
Federal Art Project, and with very best regards,

Sincerely yours,  
*Louis Filler*  
Louis Filler



THE JAMES

MILLIKIN UNIVERSITY

DECATUR, ILLINOIS

July 17, 1943

Mrs. Edith Halpert  
Downtown Gallery  
43 E. 51 st, Street  
New York, N.Y.

My dear Mrs. Halpert:

I have just learned that the University of Southern Illinois at Carbondale will have Breinin's show in September and that the University of Illinois at Urbana wants the show for November. I am wondering, since the show is to be in this vicinity, if it would not be possible for us to have it during October.

I am very anxious to have an exhibit of Breinin's paintings so I hope that Decatur can be fitted into the exhibit's schedule for fall.

May I hear from you soon concerning this exhibition. If you have other shows traveling in this direction I would appreciate knowing of them.

Very sincerely,  
*Reginald H. Neal*  
Reginald H. Neal  
Director of Exhibits  
Decatur Art Institute

July 18, 1943

Mr. Frederick A. Sweet  
The Art Institute of Chicago  
Chicago, Illinois

Dear Mr. Sweet:

I did not answer your letter sooner as I wanted to "feel out" Mr. Sheeler before committing myself. He is a brilliant person, with original and interesting ideas about contemporary art, but I have never heard him speak in public. However, I thought that he may have a secret life, or a suppressed desire to express himself before an audience.

After our little chat, I am convinced that he will not fit in with your plan. The combination of inexperience (in the capacity of a public speaker) and shyness, would make it difficult for him. It seems advisable to choose someone else for this task.

I hope you are having a pleasant summer, and that I shall see you early in the fall. The gallery reopens September 7th, giving us sufficient time for getting your paintings to Budworth, etc..

Sincerely yours,



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# WESTERN UNION

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1943 JUL 19 PM 8 17

MRS EDITH G HALPERT, DIRECTOR THE DOWNTOWN GALLERY 43 EAST

43 E 51

51 ST=

MOST ANXIOUS TO HAVE ANSWER MY LETTER JULY SECOND REGARDING SHEELER AS LECTURER SINCE SOCIETY MUST COMPLETE ITS FALL PLANS=

FREDERICK A SWEET [Art Institute of Chicago]

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

F  
July 19, 1943

Mr. Louis Filler  
c/o Blums  
230 East 5 Street  
New York, N. Y.

Dear Mr. Filler:

I am sorry to have missed you when you were in New York. Your letter was received in Newtown, while I was away on a short trip, and it was too late to communicate with you on my return.

If there is anything I can do by mail, I shall be very glad to attend to the matter promptly. I plan very few visits to New York during my vacation, but with a week's notice, might arrange a special trip. I am eager to cooperate on any record of the WPA as I am convinced that the project was one of the most important events in our art history.

Please write me at the address listed below.

Sincerely yours,

July 19, 1943

Miss Marinobel Smith  
I. B. N. Corp.  
590 Madison Avenue  
New York, N. Y.

Dear Miss Smith:

It was nice to hear from you. Your letter was forwarded to my summer address here I have no records and have to depend on my weak memory. However, I can send corrections to you when I am next in the city. The names are listed below, together with their native habitat:

	<u>born</u>	<u>resides</u>
STUART DAVIS	Pennsylvania	NYC
EDWARD KARTI	Hungary (US)	NYC & Me.
YASUO KUNIMOTO	Japan	"
JULIAN LEVI	NYC	"
KATHERINE SCHMIDT	Ohio	"
CHARLES SHEPHERD	Pennsylvania	Irvington
WILFRED SPENCER	Rhode Island	NYC
KARL ZERBE	Germany	Boston, Mass
PAUL BENNETT	Illinois	Chicago
RAYMOND BRENNI	Russia	"
* LOUIS GUICHARD	Cairo, Egypt	NYC
JACOB LAURENCE	New Jersey	NYC
* JACK LEVINE	Massachusetts	Boston
* EDWARD LEWANDOWSKI	Wisconsin	Milwaukee
* MITCHELL STODOLSKY	NYC	Chicago
WILLIAM ZORACH	Russia	NYC & Me.
WILLIAM STEIG	NYC	NYC & Conn.
HORACE PIPPIN	( )	Pa.
* WALTON CRAWFORD	Canada	Ohio & DC

\* now in the service, two abroad

In addition, we have work by several artists now deceased - Demuth (Pa.), Dickinson (NY), Pop Art (Ohio). If you are interested in the work of American Folk artists as well, every New England state is represented, as well as Pa., N.Y., NY., and several southern states. Examples by all the artists listed are on view at the gallery and may be seen by appointment during the summer. Please let me know whether you wish further information. Best regards.

Sincerely yours,

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# THE BOOKSHOP

386 North Euclid Avenue

St. Louis, Missouri

---

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JANE WERTHEIMER, MANAGER

July 20, 1943

Edith Gregor Halpert, Director  
The Downtown Gallery  
43 East 51 Street  
New York City

Dear Miss Halpert:

Thank you very much for your readiness to cooperate with our plan for a Karl Zerbe show here. Unfortunately, we already have another exhibit booked for August and still another for September, so the earliest date for the show would be October or one of the following months. However, I do hope that you will be able to help us even under these less favorable circumstances. I am sure I can get Karl to send me some drawings directly. In making your selection of paintings and gouaches, may I suggest that you keep in mind the material already in St. Louis: the Charleston Church in the City Art Museum as well as the three paintings owned by me (Terrace in Taxco, Plaster of Paris, and a Still Life of c. 1936). Terrace in Taxco and Plaster of Paris are rather big pictures, and will naturally take a lot of space. So I would be grateful if you could send us mostly some of the smaller things, with perhaps one really monumental recent job thrown in. But all that, I well realize, depends on what is available. Please let me know as soon as convenient if and when you think you could let us have the material.

Thanking you again for your cooperation, I am

yours, very sincerely,

*H. W. Janson*  
H. W. Janson

# Marion Duncan

## ... CREATIVE ART ...

602 1/2 East Green ... Champaign, Illinois ...

July 21, 1943.

Mrs. Edith G. Halpert,  
Downtown Gallery,  
43 East 51st Street,  
New York, New York.

My dear Mrs. Halpert:

The Cincinnati Art Museum has referred me to you as being, perhaps, the best authority on Harnett's paintings, having had a recent exhibition of his work.

I am seeking information on the approximate value of a framed lithograph of Harnett's "The Old Violin".

I have owned this copy for several years, having picked it up in very good condition at an auction sale. I have not disposed of it because I never had any idea of its worth. Recently several persons seem genuinely interested in it. Do you ever have inquiries for this particular painting?

Any information you can give me in this matter will be warmly appreciated.

Sincerely yours,

Marion A. Duncan

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is to be published 60 years after the date of sale.





July 22, 1943

Mr. Burnett H. Shryock  
Southern Illinois Normal University  
Carbondale, Illinois

Dear Mr. Shryock:

The gallery closed for the summer on June 26th, explaining the delay in my reply. I just returned from a trip and am leaving tomorrow for my summer home (address - Newtown, Conn.).

We can arrange to send you the Breinin paintings early in August when I shall come to the city for the purpose. In any event, you should have them well in advance of your opening sale - September 1st. Unfortunately, it will not be possible to forward to you to the University of Illinois. In the past year, we have sold quite a number of this artist's paintings, and he has been relatively unproductive. Consequently, there are very few paintings in stock, particularly at a time when the Art Institute of Chicago, Carnegie and others are having their annuals. When the exhibition closes at Carbondale, we shall have to have the pictures returned to us promptly, with the possibility of arranging a special exhibition at the University of Illinois later in the season - if satisfactory to Mr. Donovan.

I am at a loss regarding the expenses, since the gallery at no time has paid any of the charges on one-man or group exhibitions. We are not in a position to undertake the costs, nor can we start a precedent of that sort. Is it not possible for the University to bear the expense. The absence of the pictures is a loss to the artist, as you can understand, since New York is the market and the period is an active one. However, Breinin is very eager to cooperate with you and so are we. I am merely stating the facts to give you an all-over picture of the situation. Please write me in Newtown, Connecticut, where I shall remain until September 8th.

The Bennett exhibition can be arranged satisfactorily on the dates you specified, both places. We can go into greater detail later.

Sincerely yours,



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122 S. Maine Avenue  
Atlantic City, N.J.

July 24, 1943

Mrs. Edith G. Halpert  
Newtown  
Connecticut

Dear Mrs. Halpert:

Thank you very much for your good letter. You will forgive me for having given you such short notice when I was in New York. I was engaged in a heavy schedule of contacts and interviews during my relatively short stay there, and trying, of course, to make them as convenient as possible for the various individuals involved.

I need hardly say that I should indeed like to discuss various phases of the project with you, and hope that it will be possible to arrange to do so in the course of my work. According to the present plan, I am to return to Washington in several weeks and discuss schedule and report with our director.

In the meantime, I am enclosing for your consideration a copy of a questionnaire which we have been sending out. I should indeed be grateful if it suggested material which you could put into writing for use in the report. The questions were, of course, designed for individuals who may have served with the Federal Art Project at different times and in various capacities. The questions touching your personal experience would naturally be most important to you and to us. I hope that the questionnaire makes clear that although we are anxious to report on the organization and operation of the Project as accurately as possible, we are also interested in evaluations of its structure and achievements.

As always, I found the interviews in New York most stimulating, as well as informative. We are constantly encouraged by the spirit of interest and cooperation which Federal Art people, and others who were close to the Project, demonstrate.

I shall look forward to hearing from you, and wish to thank you personally, as well as in behalf of our American Council project.

Sincerely,  
*Louis Filler*  
Louis Filler

MUSEUM OF ART  
*Rhode Island School of Design*  
Providence, Rhode Island.

July 26, 1943.

Mrs. Edith Halpert,  
TheDowntown Gallery,  
43 East 51st Street,  
New York City.

Dear Mrs. Halpert:

The longer I consider the matter the less chance I think there may be for the exhibition about which you write me. The difficulty is that we have almost no money this coming year for any exhibitions, due to the fact that we are having a second series of Mrs. Thorne's Rooms. This is so awfully expensive that it exhausts our budget, and I doubt if we can make much money by charging admission.

Therefore, please do not do anything about the pictures you spoke of until I see you. By that time I will perhaps have a better idea of the possibilities of using your group of material. I will call on you about the first week in September after Labor Day, when I shall be in New York.

With cordial greetings,

Sincerely yours,

Gordon Washburn

Gordon Washburn  
DIRECTOR

GBW/h



STATE OF ILLINOIS  
DWIGHT H. GREEN, GOVERNOR

**SOUTHERN ILLINOIS NORMAL UNIVERSITY**

ROSCOE PULLIAM, PRESIDENT  
CARBONDALE, ILLINOIS  
July 29, 1943

Mrs. Edith Halpert,  
The Downtown Gallery,  
43 East 51 Street,  
New York, New York.

Dear Mrs. Halpert:

I was glad to hear from you at last. I was beginning to wonder what had happened to you. I certainly can't blame you for getting out in the country through the summer months. Having spent parts of several summers in New York I know what it can be like.

First of all Mr. Breinin is going to be with us another six months I believe. This will not be on a Carnegie grant however and for various reasons we do not want anything said about this until a later date. If this is the case ---- and I believe that Mr. Breinin will make up his mind in the next two days ---- there won't have to be the rush about getting his paintings off to us. We still want to open his exhibition on September 1st, however and Mr. Breinin and I have decided that we won't need over six and not less than four. This may make things easier for you. They must be here not later than August 29th.

No I should like to state some facts also. Mr. Breinin came here with certain stipulations set forth in black and white. One was that we were to have an exhibition of his paintings during his stay. Nothing was said about the College assuming any cost of transportation for we assumed that he would have enough things on hand plus those painted during his residency to have a small but comprehensive show. We want to make it as easy on Mr. Breinin as possible but on the otherhand, especially since we have offered him another six months, I feel that the College is being quite generous with him in the matter of salary and that he can well afford to take his own arrangements concerning his paintings being shipped. I therefore did not ask you to assume the costs of that part of this sort. The arrangements are up to Mr. Breinin and you.

Concerning the University of Illinois I was at first going on their request to you. I thought that since they could pay part of the cost of transportation that it might make it easier on Mr. Breinin. I speak like so if Decatur wanted to do so too. It makes absolutely no difference to me in any way other than the fact that it builds up the artist's prestige and reflects on this College. Of course I know that New York is the market and yet Mr. Bonrod sold quite well out of his show here and I wouldn't be surprised to see Mr. Breinin sell in Champaign-Urbana and Decatur if not here at Carbondale. It was news to me that the period was an active one. I shall write both the University of Illinois and the Decatur Art Institute and tell them your feeling in the matter. If they are still interested they can contact you. You understand of course that I was only the go-between since Mr. Breinin was in Residency here in our College.



STATE OF ILLINOIS  
DWIGHT H. GREEN, GOVERNOR

**SOUTHERN ILLINOIS NORMAL UNIVERSITY**

ROSCOE PULLIAM, PRESIDENT  
CARBONDALE, ILLINOIS

The return of the paintings is also entirely up to Mr. Breinin. We shall assist him in every way. It would be best therefore to have an understanding with Mr. Breinin about this. Opening the exhibition September 1st and closing October first there is no reason why the paintings can not be returned to you within the first week in October.

I believe that we have covered all the points in your letter. We will work out the problem of costs on shipping and crating with Mr. Breinin here at this end. There is one other thing. I have been without a secretary through the summer and have mislaid the memorandum on the Breinin dates. Could you tell me what they were and what was said concerning them?

Sincerely yours,



Burnett H. Shryock, head  
Department of Fine and Applied Arts.

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WASHINGTON 25  
July 29, 1943

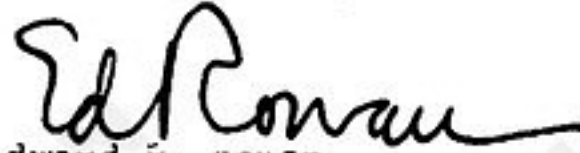
Mrs. Edith Gregor Halpert, Director,  
The Downtown Gallery  
43 East 51 Street  
New York, New York

Dear Mrs. Halpert:

Permit me to thank you for your letter of June 23 and to acknowledge the safe receipt in this office of Lewandowski's water color "Penomee River" forwarded for the Edward Bruce Memorial collection. The painting adds an interesting note to the group. The entire collection is to be shown in the Corcoran Gallery of Art beginning September 12.

Thanking you for your courtesies in submitting the water color and to Mr. Lewandowski for his generosity, I am

Cordially yours,



Edward S. Nowan  
Assistant Chief  
Section of Fine Arts

FOR DEFENSE



"REMEMBER  
PEARL HARBOR"

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August 2, 1943

Mr. H. W. Janson  
The Bookshop  
386 North Euclid Avenue  
St. Louis, Missouri

Dear Mr. Janson:

Since you are not planning the Zerbe show very soon, suppose we let the matter ride until the gallery reopens in September. I shall coordinate with you at that time as I will have more complete information regarding the dates of the Zerbe show here.

Sincerely yours

EGH1a



August 2, 1943

Mr. Reginald H. Neal  
Director of Exhibits  
DeCATur Art Institute  
The James M. Smith University  
DeCATure, Illinois

Dear Mr. Neal:

Thank you for your letter--which was forwarded to  
my summer home.

The gallery closes during the months of July and August  
and I do not have my records with me. I recall that the  
Breinin exhibition at Cornhill will close about September  
30th. However, in view of the fact that there are so few  
Breinin paintings available (unless you can arrange to  
borrow from museums and private collections) it is very  
difficult for us to extend the exhibition later beyond  
October 1st, when the gallery season is in full swing in  
New York.

While we are particularly interested in cooperating with  
Universities, we must consider the best interest of the  
artist at all times. The art season is a short duration  
and unless institutions guarantee to purchase at least  
one example from an exhibition it is unfair to the artist  
to remove his available stock from the so-called art  
market in New York. I feel very guilty about keeping his  
pictures out during October and November when the activities  
are at their heights here. Unless some guarantee stipulation  
can be arranged, is that possible in December? Don't you  
please write me frankly at my summer address -- Newtown,  
Connecticut.

Sincerely yours

ECHLa

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

August 2, 1943

Miss Marion A. Duncan  
602 1/2 West Green Street  
Champaign, Illinois

Dear Miss Duncan:

As the gallery is closed for the summer, your letter did not reach me until a few days ago.

We have had several copies of the lithograph by Harnett called "The Old Violin" and have sold them for prices varying from \$25 to \$150, depending on the condition. Tuckfarber published a very large edition of this print and there are a great many still available. However, we are always ready to buy them in if the figure is advantageous to us.

Can you describe the condition of the print you own, at the same time stating the price that you would like to get. No doubt you can do better selling it directly to a client. If you cannot dispose of it, let me know.

Sincerely yours

EGH 1a

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August 2, 1943

Mrs. Sidney E. Martin  
9308 Ridge Pike  
Roxborough  
Philadelphia, Pennsylvania

Dear Mrs. Martin:

As I mentioned to you when you purchased the painting, we are planning an exhibition of the Wilde collection in September. Naturally, since "Boy in Blue" is the most important example in that collection, I am very eager to have it for our exhibition and am writing to ascertain whether you would be willing to lend us the picture for that occasion. We will insure it and take excellent care of the picture.

Furthermore, the Arts Club of Chicago has arranged a very important exhibition opening the first week in November under the title of "Four Centuries in American Primitive Painting". Mr. Sidney Janis, who is publishing a book in conjunction with the show, selected "Boy in Blue" shortly after I purchased it. I believe the picture is reproduced in the book, but in any event, Mr. Wm. D. Eisendyrth, Chairman of the Exhibition committee of the Arts Club, has invited this picture, together with others mentioned by Mr. Janis. If it is agreeable to you, the picture could be shipped to Chicago directly after our exhibition here -- when we send the other examples chosen for the same exhibition.

I do hope that you will agree to lend your painting. The gallery is closed for the summer but I can be reached at -- Newtown, Connecticut.

My very best regards.

Sincerely yours

EOHla



JAMES PENNEY  
72 5th Ave. N.Y.C.

Aug 8, 1943

Mrs Edith Halpert  
Newtown  
Conn.

Dear Mrs. Halpert:

Recently, Hudson Walker told me that he had spoken to you about me, and that you might be interested in handling my work. He suggested that I write to you, and possibly send you some photographs of my work.

I do not have a great number of photographs available, especially of my recent work - but expect to get some printed from some negatives I have and can send them to you in about a week.

I would like very much to see you and show you my paintings whenever it is convenient for you. You could mail me a note as to when I could call you <sup>and</sup> when you will be in town, or could phone me at Ch 3-3133.

Very Sincerely,

James Penney

Aug 16<sup>th</sup> 1943

MRS. SYDNEY E. MARTIN  
9303 RIDGE PIKE  
ROXBOROUGH PHILADELPHIA, PA.

My dear Miss Halpern,

Pardon my delay in answering your letter, but we have been visiting in Maine, and have only just returned.

We will be delighted to lend our "Boy in Blue" to your exhibition in New York, and also the exhibition in Chicago, providing it is properly insured, and that it will be returning to us in a reasonable

time.

Kindly let us know when you  
have the painting shipped.

Very sincerely,

Margaret V. Martin



August 10, 1943

Mrs. James Schramm  
1300 - 30 Street, N.W.  
Washington, D.C.

Dear Mrs. Schramm:

There has been the natural war-delay in connection with the frame situation, but we hope to get off the paintings about Wednesday of next week -- according to the latest promise. Meanwhile, I am enclosing our bill.

I cannot tell you how pleased I am that my favorite Kuniyoshi has found an ideal home. A partial record of its travels and reproductions is enclosed. When I return to town, I shall send you whatever additional data I have, plus what Kuniyoshi may add. He, too will be happy, and I am sure that you will enjoy living with it.

It was a great pleasure to meet you. I hope I may have an opportunity of seeing you again shortly. The gallery will reopen on September 7th.

Sincerely yours,

August 15, 1943

Colonel H. F. Fisher  
First Air Force  
Mitchel Field, New York

Dear Colonel Fisher:

Several days ago I heard a report of your new appointment. May I congratulate you! And may I tell you how delighted I am.

Aside from my later interest in the progress of the war, I am deeply concerned in our artistic future. The museum folks, the artists and I are all very appreciative of what you have been doing in utilizing the special skill of such artists as T/sergeant Ciporin, and Levine, Sergeant Lewandowski, Privates Cuglicmi and Harari. We were also pleased with the program organized by George Adle to provide an invaluable pictorial record of war activities. Unfortunately, Mr. Adle succeeded in setting aside this project as a necessary government function - through devious means - and absorbing for his own interests and *Life* magazine the important contribution of the artists at "cut-rates". Forgive me for being bitter in my attitude, but the facts warrant this.

It occurred to me that each company of engineers could absorb the remaining soldier-artists, most of whom have completed their basic training and proved that they could be good soldiers as well. Such soldier-artists could, if officially desirable, make pictorial records of their own company activities both here and abroad, turning over their completed paintings to their companies for future reproduction and exhibition, and final disposition at the Library of Congress, West Point, etc.. I believe you had some such plan for Sergeant Lewandowski on the home front. He is admirably equipped for an assignment of this type, painting the activities at the air-port, of the troops, of camp life, or in transports or abroad. Private Cuglicmi would also be valuable and happy in a similar assignment.

I am returning from my vacation of history-writing and painting shortly, and hope to have the pleasure of seeing you at Mitchel Field.

Sincerely yours,

(Signed E. H. Rasmus)



THE KALAMAZOO INSTITUTE OF ARTS  
KALAMAZOO, MICHIGAN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith S. Halpert  
Downtown Gallery  
43 East 51<sup>st</sup> St. N.Y.

Dear Mrs. Halpert,

I shall be director of this Institute beginning September 1<sup>st</sup> and we are very interested in securing works by Kuniyoshi and Levi for either October or November. While we cannot guarantee sales there are good possibilities, and of course we would assume the expense of crating and shipping. Would you be kind enough to let me know if you might be willing to loan a group, and if it is at all agreeable and possible, how many of each artist you could send? I would certainly appreciate your cooperation.

Sincerely,

Karl Priebe

1812 N. 49<sup>th</sup> St.

Milwaukee, Wisc. - until Sept. 1.

August 16, 1943



August 18<sup>th</sup> 1943  
New York

Dear Mrs Halpert,

I feel shy about writing,  
but it is important that I  
know whether I am included  
in your plans for this coming  
season.

In all honesty I can not  
think of anyone but you, in  
relation to my work - I  
think you do realize that.

Please let me know. I  
can not help hoping that  
things will come out well.

At present I am at 30 E. 14  
Studio I, and my phone no.  
is GR. 7. 3519.

Sincerely Yours  
Mark Perle

August 20, 1943

Mr. Bartlett H. Hayes, Jr., Director  
Addison Gallery of American Art  
Andover, Massachusetts

Dear Mr. Hayes:

I am so embarrassed that I can barely tap the keys. It seems that I have been taking this vacation far more seriously than any heretofore and have completely neglected anything associated with the word "work". Please forgive me.

The paintings and sculpture were shipped shortly after you asked us to attend to the matter. No doubt you can have the Zorach re-photographed. The consignment list is now enclosed. Although we gave you the information originally. The Zorach "Torso" was priced at \$1500 but we cut the museum figure to \$1200. You may make that distinction in your catalogue if you wish. In any event, the purchaser will be entitled to the museum price if the object is presented to the museum.

Incidentally, I understood that you had purchased the Lewandowski at the Museum of Modern Art exhibition, but that you did not want it billed to you until October. I had Dorothy Miller place a star on the picture at the time and promised to pay the museum a commission after the transaction was completed. Several collectors wanted to buy the picture during the exhibition and subsequently but I advised them that it was no longer available. Was not that the understanding or did I just dream up a conversation.

If there is any additional information you require on the material you selected, please let me know, using the address below. I shall remain here until September 6th and promise to be much more business like when I get back to the gallery.

Sincerely yours

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August 20, 1943

Mr. James Penney  
92 Fifth Avenue  
New York, N. Y.

Dear Mr. Penney:

I shall be back in town on September 7th. Suppose  
you wait until then to bring me photographs and  
for a chat with me.

Sincerely yours

EGH1a

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EDWARD BRUCE MEMORIAL

1900 E Street N.W.  
Washington 25 D.C.  
August 24, 1943


Dear Edith Halpert:

I felt that you should see Mitchell's letter which he sent me sometime before going overseas as it may be that he left some hurried instruction with you relative to it.

The collection goes on exhibition at the Corcoran September 12 and we are now working on the catalogue. If Mitchell did say anything to you about it, I can still include whatever you send. Please return his sweet letter to me.

I sincerely hope you had a good rest and a pleasant vacation.

Cordially

  
Edward B. Rowan

# THE MUSEUM OF MODERN ART

## NEW YORK

DOROTHY C. MILLER, ASSOCIATE CURATOR  
OF PAINTING AND SCULPTURE

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK  
District 19

August 27, 1945

Dear Edith:

It looks impossible now to get out to Newtown as we must go to Pocono over Labor Day and this weekend is also busy. This is a real disappointment to us both. I will see you right after Labor Day, I hope, in New York.

I have secured the loan of Julian Levi's Buoys from Mr. Sexton. I want to have another Levi in the show so must see what you have on hand as soon as you get back. The Last of the Lighthouse would be a good one if it is available, or perhaps he will have a new one.

Sincerely,

*Dorothy C. Miller*

Mrs. Edith G. Halpert  
Newtown  
Connecticut

DM:BK

P.S. - I am borrowing The good old  
Buffalo Hunter - remember?  
You are the only source of  
a photo of it as you have  
the Sumner neg. May I  
get a print as soon as convenient }

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Edith Grogan Halpert, Director  
Newton, Conn.

Dear Mrs. Halpert,

Thank you so much for your prompt and cooperative reply. What we would be most interested in would be a group of works by Kuniyoshi, Levi, Levine and Breinin. Now you mentioned November as the most satisfactory month from your point of view, but is it at all possible for us to get a show for October? I realize this is rather of a rush request but October and December are the open months with the former taking preference.

I shall be in Kalamazoo after Sept. 1<sup>st</sup> and I do hope we can manage something. And again, thank you.

Sincerely

Karl Priebe

August 30, 1943



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY  
ANDOVER, MASSACHUSETTS

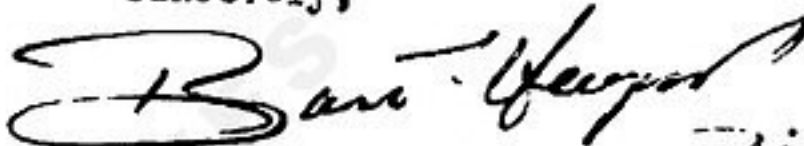
August 31, 1943

Dear Mrs. Halpert:

I am sorry to bother you before your return to the office but I am trying to proof read last details of our catalog and am still uncertain about one or two points. I plan to publish in the catalog the list of prices of all objects, mentioning only that some of the objects may be had for the museum at a discount price. From this I gather that Zorach's "Torso" should be published at \$1500 rather than \$1200. On the other hand your memorandum notes that the list price of the Kuniyoshi is \$2500 with a discount price quoted at \$2000. This does not quite gibe with labels on the picture where the list price at the World's Fair and your own gallery label is inscribed as \$2000. I am also not clear as to whether the 10 per cent discount to the Museum of Modern Art is deducted from the \$125, the price of the Lewandowsky, and if this is the amount which we should quote or whether the cost price should be \$125 plus 10 per cent. You will find upon your return that I have already asked for a bill for this latter picture so that this latter question is merely to find out the amount of the bill! I understand that this has not been sent on because you have been away. I envy you the pleasure of Newtown and don't hanker after bills anyhow.

Incidentally do you happen to know if the Zorach has been exhibited at any other place than your gallery and in what year. Do you remember if it was carved in his Brooklyn studio or in Maine? Torsos vary slightly between the two places but not enough I suppose to make any very important difference. All this "important" information would come in very handily if you happen to see the post man going by shortly after you receive this letter and can give him some sort of a reply.

Sincerely,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Gregor Halpert  
Newtown, Connecticut

BHH:EO

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August 31, 1943

Mr. Thomas N. Metcalf, Secretary  
The Institute of Modern Art  
138 Newbury Street  
Boston, 16, Massachusetts

Dear Mr. Metcalf:

The Breinin painting you referred to, "He Walks Alone" was sold by us early last season to Mr. Roy Neuberger whose address I cannot give you at this time since I am at my country home and have no records here. As a matter of fact, Breinin has painted quite a few oils and gouaches which have religious content. We have the photographs at the gallery. Some of the paintings are owned by private collectors or museums and others are still in our possession.

Charles Sheeler has a painting called "Nativity," a very handsome example of his work. That too is in the gallery. Horade Pippin has some excellent paintings which are serious religious, and which would fit in with your scheme. We have a drawing by Kuniyoshi, and a Hebrew King by Jack Levine.

We are reopening the gallery on the 7th of September and if you would like to come in some day after that, I shall be very glad to show you photographs and originals for your selection. In any event, I am very glad to be of any help.

Sincerely yours

EGHla

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August 31, 1943

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Mr. Edward B. Rowan  
Assistant Chief  
Section of Fine Arts  
Public Buildings Administration  
Washington 25, D. C.

Dear Mr. Rowan:

Since I shall not be in New York until September 8th, the Siporin painting cannot be sent to you before that date. I shall try to dispatch it immediately upon my return.

Meanwhile, I shall take it upon myself to select one of Mitch's paintings. For your catalogue you may use the enclosed information. I am sure Mitch would agree.

Sometime ago I received a copy of the FORTUNE Magazine containing the Bennett reproductions. This was forwarded to me at my Connecticut address. However, the express company has not delivered the paintings as there is no one at the gallery and there will be no one there until September 7th. We shall then communicate with the express company. I am sorry that there is this delay.

Sincerely yours

EGHla